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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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JOHNNY BLACK

ENROUTE FOR EGYPT
TO
INTERVIEW THE SPHINX

Address care of Clipper

The NEW YORK CLIPPER
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EQUITY SHOWS WILLINGNESS TO MAKE NEW P. M. A. CONTRACTS

In Carefully Worded Invitation Managers Are Told They Can Settle Things Before Expiration of Present Agreement in 1924—Equity Wants But Few Changes, Says Statement

What is considered to be almost positive indication of the willingness of the Actors' Equity Association to enter into a new agreement with the Producing Managers' Association which would act, with possible changes, practically as a continuation of the existing agreement which ends on June 1, 1924, is carried in a statement issued from the Equity offices last week which is attributed to Frank Gillmore, executive-secretary of the organization. This statement made in the form of an invitation to the members of the Producing Managers' Association to confer with the officials of Equity and holds out the promise that Equity would not demand many changes in the present relations. The invitation is carefully worded and couched in most diplomatic terms; there is no mention of the conditions which might arise in 1924 when the agreement between the Equity and the Producing Managers' Association expires.

Referring to the comment of various members of the Producing Managers' Association, including Sam H. Harris, president, on the Equity order warning all members not to sign contracts running after June 1, 1924, news of which was first published in the CLIPPER several weeks ago, the Equity statement said:

"It is only necessary for the Producing Managers' Association to appoint a committee to consider the matter in conference with our officers. There is no need to wait until 1924 to decide the question which such a committee would discuss. Certain changes will, of course, be necessary, but nothing is planned which will press hard upon a member of the Producing Managers' Association or upon any manager."

The question referred to in this statement as the subject to be discussed at such a meeting of Equity and P. M. A. officials is undoubtedly that raised in the CLIPPER of two weeks ago—will the Actors' Equity Association inaugurate Equity Shop against all members of the P. M. A. on June 1, 1924? This seems to be the intent of the order warning members not to sign contracts with P. M. A. members binding after that date, so that Equity can be free to fight for its programme with its full strength.

Frank Gillmore, said to be the author of the above statement, could not be reached at Equity headquarters on Monday and his assistant, Paul Dulzell, would not venture any interpretation of it.

That Equity is prepared to fight for the closed shop in 1924 is shown by its tone, but that it is not anxious for a fight, preferring to settle all questions over the round table is made clear by this vague though unmistakable invitation to the P. M. A. Managers assert that the Equity actors and actresses will feel the effects of the order warning them not to sign long-contracts one year before the present agreement expires. In 1923, they say, producers will give the non-Equity actor the first chance as they will not run the risk of losing them during the run of a possible hit.

STAGE HANDS OUT ON STRIKE

MUSKOGEE, Okla., May 1.—Twenty-five union stage hands, and motion picture operators quit work here on Monday morning, alleging that they could not agree with the theatre owners and managers on working conditions.

Union officials declare that they have a working contract with their employers which does not expire until September 1. When the theatre men asked for a new contract, the opposing sides came to a deadlock on working conditions, although a new wage scale was agreed upon.

Sixty union musicians quit work at the theatres last week, alleging that the managers sought to substitute a new contract in violation of the one then in existence.

$6,000 ADVANCE FOR EQUITY SHOW

More than $6,000 worth of tickets for the Equity benefit to be held at the Metropolitan Opera House on Sunday, May 7th, have already been sold at the Equity headquarters. Fokine and Fokina are the latest additions to the programme which is being arranged for the benefit, and are putting on a special dance for the occasion.

Present indications are that all Equity show records will be beaten on Sunday.

PATTERSON BANS CARNIVALS

PATERSON, N. J., May 1.—Carnivals have been barred in this city, by a vote of eight to two, held at a meeting of the Board of Aldermen last week. The anti-carnival ordinance was passed after its first reading. The bill had been lost last month by a tie vote, and had to be re-introduced to be voted on all over again.

The ordinance which was passed last week provides for the imposition of a fine of $100 for each violation of its terms.

Previous to the action taken barring carnivals, an application had been received for a license to conduct a carnival during the week of May 1st. This application was placed on file, and now that the carnivals are banned, the application will undoubtedly be refused.

ROBBERS CAUGHT IN FIGHT

CHICAGO, Ill., May 1.—Three burglars attempted to rob the safe in the Larabee Theatre, were arrested by police officers after a revolver battle, in which one of the thieves was wounded. Peter Schuah, watchman of the theatre, noticed the men and immediately gave battle. The firing of revolvers attracted police, who assisted the theatre watchman. The burglars were captured. The Larabee theatre was recently robbed of $4,000 in cash.

WOMEN HALT ACTOR'S TALK

BERKELEY, Cal., April 27.—Hobart Bosworth, actor and picture producer, was cut short in the midst of his talk before the annual convention of the Alameda District California Federation of Women's Clubs last week, when he commenced to comment on the Arbuckle case.

Bosworth was the last speaker on the program at the Twentieth Century Club House, and had just finished criticising clubwomen and the public in general for being "meddlesome." When he reached the Arbuckle case, the presiding officer, Mrs. George A. Rigg, told him that his allotted time was up.

Bosworth strode out of the hall. Outside he declared that the interruption was "discourteous." The clubwomen characterized his talk as "ungentlemanly." He declared that his speech was not a defense of Arbuckle.

The clash came immediately after the clubwomen had adopted a resolution praising Will Hays for his action in barring Arbuckle pictures from the screen.

UNION TROUBLES SETTLED

NEW BRITAIN, Conn., May 1.—The differences between the management of the Lyceum Theatre here, which opened the week before last with a non-Equity stock company and non-union stage hands and musicians, and the local musicians' and stage hands' unions have been adjusted. The union stage hands and musicians went back to work at the theatre on Monday. The non-Equity stock company, which is known as the Cormican Players, and which is being backed by Louis Mann still continues.

The Lyceum Theatre is occupied by a touring show this week, and the stock company, headed by Louis Mann in person, is playing several one-night stands in nearby cities in "Friendly Enemies." On Tuesday night the company plays at Stamford.

"DULCY" AT TWO FOR ONE

PROVIDENCE, May 2.—"Dulcy," the George S. Kaufman and Marc Connelly comedy which ran for two hundred and fifty performances in New York and just closed a Boston engagement opened here on Monday night at the Shubert-Majestic.

The ticket price is scaled at a $2.50 top but to those who wished to attend the opening performance, two tickets were sold for the price of one.

STOCK FOR THE OHIO

CLEVELAND, May 1.—Billie Burke in Booth Tarkington's play "The Intimate Strangers" is at the Ohio this week and with her closing on Saturday the regular season ends. On Monday, May 8, Robert McLaughlin's stock company will open for a summer run.

NEWARK SUNDAY FILMS BARRED

NEWARK, N. J., May 1.—As a result of protests received from pastors, all moving picture theatres in the Rosedale section of this city have been ordered to keep closed on Sundays. The order was issued by Director of Public Safety Brennan.

NEW GOLDEN PLAY GOING OUT

"The Seventh Heaven," a new play by Austin Strong, will be presented this season by John Golden. It will open at Atlantic City on May 15th and will come into New York next season.

STAGE HANDS ASK RAISE

The stage hands will attempt to raise the wages for traveling workers this year to $75, it was learned this week. The present union rate for traveling stage hands is $62.50 per week. The proposed increase demand will be put before the national convention of the International Alliance of Stage Employees which will be held in Cincinnati on May 22nd, and the delegates will vote upon including it in their programme for the season of 1922-1923.

Charley Shea, who held the position of president of the I. A. at the time of the actors' strike in 1919, and who was influential in throwing the stage hands over to Equity's side, resulting in victory for the actors, will oppose President Lemke for election this year, it is reported on good authority.

The movement on foot to raise the minimum wage scale to $75 is being watched carefully by theatrical managers. It is ventured, however, that this move is merely a safety measure with which to counteract any desire on the part of the managers to demand a wage reduction below the present $62.50 scale for traveling stage hands.

The present agreement with the stage hands' union, the terms of which are substantially the same as those of the season before, runs until September 1, 1922.

At the beginning of the present season the touring managers made a strong effort to have the stage hands' wages reduced, or at least to have the terms of the expiring agreement modified so that more work could be done by those employed, thus cutting down the number taken along with each show. The managers argued that the rule providing for a head of each department, carpenter, electrician and property man, was unjust, since in some shows all the work could be easily done by two men. Nothing was done for them, and a new agreement for the year was signed through the International Theatrical Association, Inc., which practically restated last season's contract.

Far from being willing to pay more than $62.50 per week to traveling stage hands, the managers, especially those operating the one-night stand attractions, are anxious for a reduction. It is asserted that the travelling show can not exist if forced to pay such high wages. The managers point to the great reduction in the number of one-night stand shows during this season and say that there would have been many more out if the stage hands and musicians, among others, would have been more willing to co-operate. There will be even fewer out next season, they say, if the stage hands persist in keeping the wages at the pre-war level.

BOSTON FUND BENEFIT ON MAY 13

Daniel Frohman will personally direct the Annual Actors' Fund Benefit in Boston, which will take place at the Tremont Theatre in that city on Friday, May 13.

Many novelties are to be presented at the theatre in connection with the show and forty local society girls will appear in a feature called "The Sports of the World," by Alex. Leftwitch.

"UNLOVED WIFE" COMING IN

George M. Gatts' production "The Unloved Wife," which has been playing to big business on the road, will come into New York and play the Yorkville Theatre, the week of May 15th.

MRS. LESLIE CARTER IN MIX-UP OVER CANADIAN CRITICS' NOTICE

Famous Star Declares That She Will Never Appear in Montreal Again—Differences the Result of Criticism of "The Circle" Performance

MONTREAL, May 1.—This city seems to be the theatrical storm center of the season, Mrs. Leslie Carter being the latest American star to make it known that she would never play Montreal again, which comes on the heels of similar announcements by E. H. Sothern and Robert Mantell. Mrs. Carter's reasons, however, are different than those of Sothern and Mantell. Her differences are with a local dramatic critic who found fault with the production of "The Circle" in which Mrs. Carter is appearing. Sothern, Marlowe and Mantell thought they had paid excess overtime charges by stage hands.

"I'll never come here again," she said to a reporter. "We've played this play many times before, but never, never have we received such treatment as we have received here" (She was referring to a criticism by Morgan Powell which appeared in the Montreal Star).

"You must have a standard of criticism to be able to judge; one critic may like this, and another may not. I have played this play since last September and in Boston, Philadelphia and other large towns, the critics"—she enumerated each by name, and what paper they represented—"were very nice about it. The author knows England and knows his own experience of life, but we had to come here to have Mr. Morgan-Powell tell us it isn't good!"

"I don't know Mr. Morgan-Powell, I have never met him, but either he is a fool, or the others don't know what they are talking about." Mrs. Leslie Carter was very much displeased, and her voice assumed a scornful note. "Perhaps he don't like the theatre," she suggested.

"I don't think it is fair. I don't think it is criticism. How can they presume to criticize everybody and everyone? They say what they want, and we can't even answer back." Her indignation was mounting, and in her excitement she slapped her hand on her knee to emphasize her displeasure. "Of course," she hastened to add, "I don't mean to say they are not good people but then there are good farmers in the world, too."

Somerset Maugham was a wonderful writer, she said, and he knew the life and conditions of England very well when he wrote this play, for he had lived there. She herself had played it for thirty-five weeks and had lived in England—in her excitement, she pronounced it Aingland—for several years. William Archer had criticized it (the play) favorably. The author couldn't be both right and wrong. "You must have a standard of criticism and as soon as they make a standard of criticism, I bow to it.

"There are happenings in France," she said, smiling, by way of an explanation, "which wouldn't be tolerated here. But that doesn't say these things don't exist."

"Did you see me play 'Du Barry?' No, I don't think you did; that was before your time. But in that play—it was severely criticized, too—it wasn't a question of what kind of a woman she was, but how true she was to life. Then it was the highest honor to be the mistress of a king. Louis XIV. rode to battle with his wife and his three mistresses in one coach. Such things aren't nice, but they existed."

"My acting is very vital to me, very much of a religion, and that is why I can't stand unfair criticism. In Lady Kitty (meaning the lady of the play who deserts her husband for a married man) it isn't vapidency! She isn't insincere. We can't all be made alike, cut out from the same cloth, you know. That would make it a dull world.

"Every woman must have the fundamental principles that make us women. Mistakes are not crimes. No woman likes to lay bare her soul to her own child, and yet, when Lady Kitty had to she did it. She may have been lead astray, but she has something in her that is loveable and attractive."

Mrs. Carter said earnestly: "A woman must have something in her that is womanly. I am a woman's woman, and I believe in women. Women are creatures of environment, creatures of impulse, who are easily led astray and afterwards pay a bitter price. They always pay—for the men." She raised her eyes upwards with a half-sad and half-dry smile.

"The Almighty somewhere ought to lead women through . . . I can't imagine anything feminine without a white streak somewhere. I am not so religious, but I believe that all women have some good in them. I don't believe the men have it in them. They are no more than animals, and they always lead you on. I wish you could have seen me play 'Zaza'! She was a most wonderful creature, sensitive, full of primitive passions, womanly,—but a crude woman!"

NEW KEITH HOUSE FOR TOLEDO

TOLEDO, Ohio, May 1.—Work on a new B. F. Keith vaudeville theatre for this city will be begun in the Fall, according to the statement of Manager Joe Pearlstein, of the local Keith house. The new theatre here will cost $1,000,000. Negotiations for a site have not yet been completed.

Work on the Toledo house will be started after the completion of the Keith theatre now under construction in Dayton and Cleveland. The Dayton house will cost $1,000,000, and the Cleveland theatre, which will be one of the showplaces of the country, will cost in the neighborhood of $3,250,000.

DOWN EAST THEATRES SOLD

Gilbert Freeman, lessee of the Liberty Theatre, has purchased the West End, on State street, Bridgeport, Conn., for approximately $100,000 from Henry Woodhull through Samuel Howard and will make alterations including additional stores.

Regent Theatre Company has purchased for about $250,000 the Regent, a 1,200-seat house in Norwalk, Conn., from Samuel J. Kantor through Aaron O. Corn.

STOCK AT THE ALHAMBRA

B. F. Keith's Alhambra opened with its new policy of summer stock on Monday night, the programme for this being Cosmo Hamilton's "Scandal." Matinees are given on Tuesday, Wednesday, Thursday and Saturday, the prices for these performances being thirty-five, twenty-five and fifteen cents. The admission prices for the evenings, from Monday to Friday, are a dollar, seventy-five, fifty and twenty-five. On Saturday nights, prices will be one dollar, eighty-three cents, and fifty cents. Vaudeville concerts will be given on Sundays.

Dorothy Shoemaker and Dwight Meade head the cast which includes Virginia Springer, Rose Ludwig, Huston Richards, Josephy Lawrence and William Webb. Mr. Phillips, who managed the house under the vaudeville policy will continue in that capacity. The bill for the second week will be "The Woman in Room 13." For years past the Alhambra has been closed during the summer months.

82 WEEKS FOR "FIRST YEAR"

"The First Year," at the Little Theatre, will this week complete its eighty-second week and on Wednesday the 675th consecutive performance will be given.

CHICAGO'S SEASON ENDING

CHICAGO, Ill., May 1.—The Studebaker, Princess, Woods, Auditorium and Columbia theatres remain dark this week and will be joined next week by the Colonial and Illinois theatres. McVicker's ended its long career on Sunday night and wreckers took immediate possession of the house Monday morning and proceeded to wreck the building.

The only new attraction opening this week was "Lilies of the Field," which opened Sunday night at Powers' Theatre for an early Spring run. Clara Moores, Norman Trevor, Josephine Drake, Alison Skipworth, Cora Witherspoon and Elsie Pilcer make up the cast of principals. The opening night was witnessed by a capacity audience, that appeared enthusiastic throughout the running of the production.

Among the plays that remain are "Lightnin'" at the Blackstone, where it wanders into its thirty-sixth week.

"The Night Cap" lingers on at the Playhouse for another fortnight.

"Bluebeards Eighth Wife" will end its Chicago engagement next Sunday night and the members of the cast will disband.

Mitzi will finish her engagement in "Lady Billy" at the Illinois and the house will remain dark the balance of the Summer.

Will Rogers and the "Ziegfeld Frolics" wind up their local engagement this week at the Colonial Theatre, having played here seven weeks.

"The O'Brien Girl," having jumped into favor, continues on at the Grand Opera House, entering upon its fifth week.

McIntyre & Heath continue to entertain at the Apollo Theatre.

Pauline Lord is drawing capacity business at the Cort Theatre in "Anna Christie."

May Robson in "It Pays to Smile" is proving a surprising success at the Olympic and bids fair to remain until the warm weather.

"Just Married" has caught on at the LaSalle, where it entered its second week of its local engagement.

Announcements for next season have been sent forward by a number of the standard playhouses. "Thank You" is slated for the Cort Theatre, opening Aug. 20; "The Circle" will dedicate the New Selwyn Theatre, opening that house on Sept. 15 or 16. The New Harris Theatre, adjoining the Selwyn, will have William Anthony McGuire's "Six Cylinder Love" as its dedicatory attraction early in September.

"The Music Box Revue" is tentatively slated to open the new season at the Apollo. "Sally" will come into the Colonial Theatre in the Autumn. Ed Wynn will arrive at the Illinois Theatre early in September and will remain here three months. "The First Year" will come to Chicago some time in September to occupy a theatre, not as yet selected. "Lawful Larceny" will arrive in the Autumn to take possession of the Woods.

BIG WEEK FOR HILL SHOW

Gus Hill's "Bringing Up Father" company, of which John Pearsall is manager, played the Majestic Theatre at Buffalo last week and grossed over $9,000 on the week, playing at $1 top scale. The show is playing the Prospect Theatre here this week, the Yorkville Theatre next week, and Hurtig and Seamon's Theatre, the following week. It may play a return date at the Orpheum Theatre, Newark.

PRODUCTION MADE ON COAST

The entire production for "Abie's Irish Rose," the new Morosco-Nichols production which opens in Stamford on Friday night, was built at San Francisco, and was shipped to Stamford in a special car, arriving in that city on Monday. The piece will be presented in Stamford on Friday and Saturday, going from there to Atlantic City, and then coming into New York for a run.

ORPHEUM STOCK CLOSES

MONTREAL, Can., May 1.—The Orpheum Theatre Stock Co. closed its season on Saturday of last week and road shows will play the house. "The Unloved Wife," played the theatre on Monday night of this week to good business.

WANT FREE SHOWS ON JULY 4th

A petition to the city authorities regarding the celebration of the Fourth of July is being circulated among citizens of Greater New York. The object is that the city appropriate a few thousand dollars to cover the expenses of about a half dozen theatrical performances the afternoon of July 4th at so many of the principal theatres of this great metropolis. These matinees would be absolutely free to the public.

It is claimed that the innovation would revive a dormant nationalism among the masses and that it would give to "the day we celebrate" an atmosphere not monopolized by officialdom.

Such performances are given in France on the 14th of July, the French independence day, ever since the foundation of the Third Republic in September, 1870.

To judge adequately what such matinees are and how they impress the audience, one must witness it. To describe it is easy, but to translate the national sentiment which it enfolds is more difficult.

There are in Paris four subsidized, that is, state-endowed theatres. One clause of their contract with the government requires the management to give a free public performance on the afternoon of July 14th. These theatres are the Theatre Francais, the Odeon, the Opera House and the Opera Comique. The performances are given by the very best talent available. Every seat in the house is free. The women ushers, so picturesque in their pink headgear, are forbidden to accept any tips on that afternoon. Lines of people are seen the evening before standing before the Opera House waiting to be admitted next afternoon at the opening of the door at 1 p. m. In other words, the attraction of witnessing a free performance encourages them to wait patiently a whole night and the following afternoon.

At the four theatres and on the sidewalk leading to the respective entrances there stood a crowd composed in majority of bourgeois and workingmen in their Sunday clothes, conversing and jesting. Men and women, girls and boys, all were waiting patiently, some armed with smalll lunch baskets, picnic fashion, from which one could see peeping out the neck of the traditional bottle of Bordeaux.

The Theatre Francais, also called the House of Moliere, enjoys justly the reputation of being the first theatre in the world, not by its building, nor by its interior decorations, but by the superiority of the performance. Each actor or actress is a laureate of the National Conservatory, which means that he or she is the possessor of the much-coveted first prize of elocution. Every character of every play given at that theatre is interpreted by a superior artist.

At 1 o'clock sharp the doors are flung open. The crowd rushes upstairs toward the cheap seats, instead of storming the orchestra seats, boxes and other more convenient places. They do not think for the moment that they could select any seat in the house.

The programme, also free, is handed to every person.

REP. ADVISORS ANNOUNCED

The names of the advisers who will shape the policy of the repertoire company which will begin its work at the Belmont Theatre next season were announced this week. Richard G. Herndon is to be general director, and the advisory board consists of George P. Baker, of Harvard University; Louis K. Anspacher, playwright; Burns Mantle, dramatic critic; Robert G. Welsh, dramatic critic; Benjamin de Casseres, critic and writer; S. Jay Kaufman, columnist and playwright; Owen Davis, playwright; Thomas P. Robinson, playwright, and Iden Payne, Augustine Duncan, Lester Lonergan and Robert Milton, directors.

HENRY MILLER IN FRISCO

SAN FRANCISCO, May 1.—Henry Miller and his company are in this city and are ready to begin their engagement at the Columbia Theatre. The company will remain at the Columbia for about seven weeks, and will present many plays never before witnessed in this city. The opening piece will be "Her Friend the King."

MUSICIANS' UNION FIGHTS FOR LIFE AT NATIONAL CONVENTION

Delegates of M. M. P. A. Waging Bitter Warfare Against President Weber of American Federation of Musicians—To Ask Delegates for Restoration of Rights—Call Weber "Czar"

Anthony Mulieri, president of the Musical Mutual Protective Union, which is fighting for re-admission to the American Federation of Musicians, will leave this week for Grand Rapids, Michigan, where he and two other delegates elected by the union's members, Abe Nussbaum and Jack Rosenberg, will apply for admission to the national convention which is to open there on Monday in order to set their case before the delegates from all the musicians' union in the United States and Canada, and ask them to reinstate the M. M. P. U. Since the M. M. P. U. is no longer a chartered local in the A. F. of M., its delegates have no right to address the convention unless given permission by the assembly.

Three delegates from Local 802, which took the place of the M. M. P. U. when its charter was revoked, will also attend the convention. Only one of these is known to be in sympathy with the aims of the M. M. P. U. to have the governing power over the official New York union taken out of the hands of President Joseph N. Weber, president of the Federation, and the Executive Committee of the Federation.

The officials of the M. M. P. U. have published a bulletin containing their complaints against the alleged dictatorship of Weber and the National Committee, which they have circulated among all the musicians' union in the country and to all the delegates to the national convention. This bulletin attacks President Weber in plain, outspoken terms as a "czar," and urges that the convention refuse to re-elect him. Weber has been in office for twenty years. The bulletin also recites in detail the entire history of the present trouble between the M. M. P. U. and the A. F. of M., which resulted in the expulsion of the old local from the parent body. Weber is accused of having broken faith with the loyal majority of the M. M. P. U. which aided him in ousting the radical portion of the membership which had gained control, and of taking away the right to govern themselves.

President Mulieri is one of the loyal members who fought tooth and nail with the radicals who were in control of the M. M. P. U last year for almost six months. He was instrumental in getting the majority of the members to vote to oust the radicals, and it was on the platform of "Loyalty to the Federation," that the present board of directors and officers of the M. M. P. U. were elected. Federation President Weber, it is said, told Mulieri and others that as soon as the radicals were swept overboard he would turn the newly chartered union, Local 802, over to the members under the elective system of government, instead of appointive, as it is at present, with the chief officers holding their jobs by grace of the officers of the Federation. Mulieri is appealing to the delegates to see that the 10,000 union musicians in New York get what he calls "a square deal."

In the event that the National Convention does not see fit to grant the New York musicians the same rights as all other union players in the country have, the M. M. P. U. is prepared to take the matter into the courts, as under the present Federation ruling no member of the M. M. P. U. who is not also a member of Local 802, can work at his profession.

STOCK IN MILWAUKEE

MILWAUKEE, Wis., May 1.—The Shubert Theatre, here, will house a stock company for the summer months. C. A. Niggemeyer, is the owner and producer of the stock company, which will open its engagement at the Shubert on May 8th, for a run of twelve weeks, when it will be replaced by a musical comedy stock company. The cast for the dramatic stock includes: Jane Grey, Clara Palmer, Edward Wade, and Ian Keith, who leaves the "Czarina" Company, to join the stock.

NEW PLAY FOR FRANCES STARR

Frances Starr is rehearsing in a new play called "Shore Leave" with James Rennie as her leading man. Rennie created the role of Garrison Paige in George M. Cohan's new play "Madeline and the Movies," a part which did not fit him and Cohan replaced him after the second or third performance at the Gaiety.

"Shore Leave" will have a few preliminary performances this spring and will be brought into New York early in the fall.

FORTY WEEK SEASON CLOSING

Gus Hill's "Bringing Up Father" company leased to Frank Cosgrove will close its season in Racine, Wis., on May 13th. The piece was out for forty weeks and despite the dullness of the season played to a substantial profit.

NEW COLORED CAST SHOW

"Up and Down" with an all colored cast, many of whom were seen in the all colored "Smarter Set" company, is now in rehearsal and will open next week at the Gotham Theatre, Brooklyn.

VAUDEVILLE AT THE GRAND

LONDON, Ont., May 1.—The Grand Opera House here has put in vaudeville. Five acts and pictures is the programme for the present.

"THE TAVERN" FOR BOSTON

"The Tavern," the George M. Cohan play, will open in Boston at the Tremont Theatre, on May 15th, following "The Golddiggers," which closes at that house in two weeks. Cohan may play the lead in the piece himself, as he did for a time in New York last year. Cohan has a great Boston following and should he decide to play the role some of the Boston box office records are due for a break.

"Nelly Kelly," Cohan's new musical play, originally scheduled for the Tremont this month has been postponed and its opening date will depend upon the length of the "Tavern's" engagement in Boston.

Cohan has not appeared before a Boston audience in a number of years.

"LETTY PEPPER" FOR COAST

"Letty Pepper," the musical comedy in which Charlotte Greenwood is appearing, will close its New York engagement at the Vanderbilt Theatre, on Saturday night. The show will play a four weeks return engagement at Philadelphia and then play Kansas City and Denver on the way to the Pacific Coast where it will play for the remainder of the season.

DITRICHSTEIN ON WAY TO COAST

Leo Ditrichstein, and his company are now on their way to the Pacific Coast. The company will open at the Century Theatre, San Francisco, next month, and will remain at the house for five weeks, during which time they will play, "The Great Lover," "The Purple Mask," "The Concert," "The King," and "Toto."

"SHUFFLE ALONG" IN BROOKLYN

The No. Two company of "Shuffle Along," the colored cast show which has been playing at the 63rd Street Theatre for nearly a year, is this week appearing at Tellers' Theatre, Brooklyn.

The No. Two company has been playing a row of one night stands in New York state and Pennsylvania, to fair business.

A. E. A. HAS OPERA JURISDICTION

In answer to the published statement of Lucrezia Bori, the grand opera star, in which she asserted there is a necessity for an organization among opera singers similar to the Actors' Equity Association, officials of Equity have informed the operatic star that the A. E. A. has jurisdiction over opera and is ready to enroll all artists in that field. In a letter to Miss Bori written last week Frank Gillmore, executive secretary of Equity, said:

"We were all very much interested in your published statement urging that musical artists should organize along the same lines as actresses and actors have in the Actors Equity Association. Will you permit me to point out that there is no need for you to go to any trouble in organizing, since the Actors' Equity Association itself is ready to enroll you and your confreres as members. We hold what is termed 'jurisdiction' over opera,, and several well known singers carry Equity cards. It should require little agitation on the part of yourself and your friends to induce them all to come in."

Equity has never made much effort to organize the operatic field, and it is doubtful if it will for some time, unless, as outlined in Mr. Gillmore's letter to Miss Bori, artists like herself should volunteer to conduct the campaign to unionize that branch of the stage.

THREE-TWENTY FOR "LIGHTIN' "

CHICAGO, May 1.—Frank Bacon in "Lightnin' " played the big play success for the three hundred and twentieth time in Chicago on Monday night of this week.

Seats are selling for four weeks in advance for the piece which is strong indication that it will remain at the Blackstone all summer.

"ZIEGFELD FROLIC" CLOSING

CHICAGO, May 1.—"Ziegfeld's Frolic," the Will Rogers starring vehicle, closes at the Colonial here on Saturday night. Business has been fair with the show, which will not be taken on the road further this season but will be shipped back to New York.

"VERY NICE" FOR MONTREAL

"And Very Nice, Too," the new Merliock Productions, Inc., musical comedy, will open in Montreal, at His Majesty's Theatre, on Monday night, May 8. It was originally scheduled to open in Stamford, Conn.

DE LYLE ALDA
(Late Prima Donna of Ziegfeld's Follies)
In "SADIE, ONE OF THOSE GIRLS"
A satire on the season's stage successes.
B. F. Keith Circuit **Dir. Rosalie Stewart**

EDESON IN NEW MYSTERY PLAY

STAMFORD, Conn., April 25.—After an absence of two years during which time he acted in films, Robert Edeson returned to the spoken drama in a new play by William Hurlburt, entitled "On the Stairs," which is a mystery comedy melodrama of a novel order. Mr. Edeson is supported by a competent cast, including Hilda Spong, Fuller Mellish and others.

The play which is well constructed moved along smoothly, with a climax at the end of each act which sustained the interest until the mystery is solved and the various characters shown up.

The story concerns an alleged Hindoo's evil designs upon a certain heiress. He is of the "Swami" type and professes to have peculiar occult powers. The action takes place in Greenwich, Conn., and the Swami as the audience subsequently learns, at one time committed a cruel crime, became an exile, goes to India and dips into the different Oriental mysteries to such an extent, that he makes a hit in this country on his return, with the moneyed folk who like to be fooled with his occult powers.

Later, a practical young electrician is the cause of the Swami's undoing, for the Hindoo's powers fail to work when he would put his Oriental knowledge to evil business. Another character who turns out to be something other than he was supposed to be was a fashion reporter who turns out to be a crook hiding under a cloak of effeminate manners.

Robert Edeson ably portrayed the Swami, while Hilda Spong was well received in the role of Mrs. Belmore. Fuller Mellish as an elderly gentleman did well and Beatrice Hendrickson was the heiress. The show is scheduled to play Philadelphia for a short run after which it is expected to open in New York about the middle of May.

INT. T. A. CONVENES ON JUNE 19

The International Theatrical Association, Inc., which was organized last August, will hold its second annual convention on June 19th at the Pennsylvania Hotel. Notices of the general meeting have already been sent to all members, as according to the constitution of the organization such notice must be given sixty days in advance of the date set.

Election of officers and members of the board of governors will be held at this meeting on June 19th, as well as the discussion of the aims of the association for the next season and the results obtained during the first year of its life.

The membership of the I. T. A. has increased fourfold since it was organized last August, according to Lee Boda, in charge of the association's offices in the Loew Building. The membership is limited to managers in the field of the spoken drama and vaudeville.

During the past season the International Theatrical Associatiaon has proved its sound foundation and the need for its services in the theatrical industry. Hundreds of cases involving differences between employers and employees, especially musicians and stage hands, have been settled amicably through the agency of the managers' association.

MEMBERS CAN SEE SHOW

The Council of Equity has decided that no admission charge will be made to members who desire to see the dress rehearsal of the annual Equity Show which takes place next Sunday noon. All paid-up members will be permitted to see the show at the Metropolitan Opera House, which will start at twelve noon, providing they show their cards at the door.

ACTRESS SUES FOR DIVORCE

CHICAGO, Ill., May 1.—Van A. Wirt, of this city, has been sued in the District Court of Omaha, for a divorce by his wife Mrs. Mary Lee Wirt, vaudeville actress. Mrs. Wirt alleges that her husband failed to provide suitable maintenance and absented himself from her for nearly two years.

WESTERN OFFICE FOR ALLIANCE

CHICAGO, May 1.—The Grand Opera Choral Alliance opened a Western Branch office at No. 22 Quincy street today.

APPLICATION TO ENJOIN PLAYING OF SONG "KA-LU-A" DENIED

Fred Fisher, Inc., Suit Alleging Copyright Infringement Based on Novel Question of Alleged Melody Conflict in "Left-hand" or Bass Movement

Justice Knox of the United States District Court denied the motion of Fred Fisher, Inc., in its suit to enjoin Charles Dillingham, T. B. Harms Company, Inc., Jerome Kern, Anne Caldwell and Edward Royce from playing the song "Ka-lu-a" in the musical comedy "Good Morning, Dearie" at the Globe Theatre and publishing and selling it. Judge Knox wrote an opinion which contains much of interest to writers and publishers of music. This action is based on the fact that the well-known bass made famous in the song "Dardanella," which was published by Fred Fisher, Inc., several years ago, was used in the orchestration of Kern's song "Ka-lu-a." The plaintiff claims infringement of copyright in the use of this bass or "left-hand" movement in "Ka-lu-a," while the defendants set up the contention that not only is this particular series of passages not original with "Dardanella" in that it was used by a composer as early as the year 1830, but that the composers of "Dardanella" did not write the bass, Arthur Lange, the arranger, claiming to have put it into the song.

Judge Knox, in refusing the injunction, said that the defendants were well able to pay any judgment which might be rendered against them in the final trial of the action, and that the issuance of such an enjoining order might harm the popularity of "Good Morning, Dearie."

In arriving at his decision, said Judge Knox, he had to decide the motion "by ear," as the expert testimony for and against the motion was practically useless, since eminent persons made affidavits on both sides.

In the event that Arthur Lange's testimony to the effect that he, and not the writers of "Dardanella," wrote the bass into the song, the copyright owned by Fred Fisher, Inc., may be declared invalid.

At the hearing before Judge Knox on the motion both songs in question were played in the courtroom by musicians and also on phonographs. The Judge also took with him phonograph records of both "Dardanella" and "Ka-lu-a," entered as evidence, in order to play them over in his home and aid him in making his decision.

The opinion handed down reads as follows:

UNITED STATES DISTRICT COURT,
South District of New York.
FRED FISHER, INC., Plaintiff,
against
CHARLES DILLINGHAM, T. B. HARMS CO., INC., JEROME KERN, ANNE CALDWELL and EDWARD ROYCE, Defendants.

Upon motion for an injunction *pendente lite*.

Meyers, Rosenchein & Abeles (Robert Meyers, Julian T. Abeles, Thomas H. Matters, Jr., of Counsel), for plaintiff. Nathan Burkan, for defendants.

KNOX, D. J.: Plaintiff holds copyright upon a piece of music bearing the name of "Dardanella." When first released to the public the music met with favor, and its success was little short of phenomenal. Thousands upon thousands of copies were sold throughout the country, and the air became familiar and popular wherever dance music was played.

Defendants are interested in various ways in the exploitation of a certain musical number known as "Ka-lu-a," and it, too, through the instrumentality of a musical comedy called "Good Morning, Dearie," has become popular, and presumbaly is proving of large value to the persons against whom this suit is directed.

Before proceeding to a discussion of the precise point now at issue it may be remarked that "Dardanella" at least so far as it has not been rejuvenated by some variation, has passed into the realm of an old-time air. None the less, it is plaintiff's contention that so appealing and pleasing was one of the features of "Dardanella," to wit, a certain obstinate or persistent series of bass notes contained therein, that, given a new environment in the theme, melody or air of "Ka-lu-a," it again has met with a warm reception upon the part of the public, and is responsible for such success as has been achieved by defendants' alleged piracy thereof.

Averring that defendants are without right or license to use "Dardanella," or any part thereof, as a vehicle or accompaniment of compositions of their own, plaintiff prays the court to protect its copyright by appropriate equitable relief.

The affidavits filed in support of and in opposition to the present motion for a preliminary injunction are of the most voluminous character; among them are the depositions of men whose names in the sphere of theatrical music are pre-eminent, and as to their expert qualifications to express an opinion upon the matter here involved there can be no question. The present affiants, however, are not unlike experts in other and dissimilar fields of endeavor, when called upon to express an opinion upon given facts, in that those called for defendants testify to conclusions diametrically opposed to the opinions set forth by the plaintiff. The results is that the court is in practically the same position it occupied before reading the affidavits of the experts, and it must, for immediate purposes, recall the renditions of "Dardanella" and "Ka-lu-a" from the phonograph records submitted upon the argument, and decide this motion, as it were, "by ear," and the convenience of the parties.

It is conceded that so far as concerns the "right hand" movement or melody of the respective musical numbers there is no similarity between them. Each such melody is accompanied by an obstinate or recurring left hand series of bass notes which plaintiff chooses to call "a rolling, haunting air," and upon this is based the charge of piracy.

Defendants rejoin that whatever may be the result of the inclusion of this obstinate bass in "Dardanella," its effect upon "Ka-lu-a" is not the same, in that the melody of the latter in that it gives rise to its charm and popularity; and further, that the writers of "Dardanella," in employing its recurring bass, merely copied the same from certain works of musical masters more or less ancient. In this connection reference is made to Opus 7 of the Tocatta of Robert Schumann, composed in 1830; Wagner's Flying Dutchman, Schubert's 7th Symphony, Landon's Pianoforte Method, and various other compositions within the public domain. Beyond this, it is claimed that the bass featured in "Dardanella" is attributable not to the persons who are said by plaintiff to have composed the same, and who gave plaintiff the privilege of copyright, but to one Arthur Lange, who in one of the opposing affidavits avers that he acquired knowledge of the movement from the works of Czerny or of Heller, and himself recognized the effective result of using it as an accompaniment to a certain class of melodies. After such statement, Lange deposes as follows: "It is an old accompaniment, and we have been putting them in popular songs. The form of accompaniment was purely my own and was merely a matter of technic and arrangement, and I simply repeated the process that I had been using for a great many years: that is to say, taking a form of accompaniment that would be harmonious with the melody and arranging it to the best advantage." From this it is argued that the "Dardanella" copyright, so

(*Continued on page 26*)

SAVE CHORUS SLEEPER PAY

The desire of chorus people to be no longer known as the "ladies and gentlemen of the ensemble" or just "ladies and gentlemen present," is declared by Dorothy Bryant, secretary of the Chorus Equity Association to be the weapon by which managers evade the necessity of paying for sleepers for the chorus by the simple means of giving them regular Equity contracts instead of Chorus Equity contracts and thus bringing them under the rules for "regular actors."

In her weekly report Mrs. Bryant cites the instance of one manager who issued principals' contracts to all his chorus this season because as he put it he didn't want to "hurt the feelings" of the members of the ensemble. The C. E. A. told this manager that he must issue the regular chorus contracts by which he must pay for sleepers, but he said that he was giving his chorus five dollars a week more than the usual scale, and that they had accepted the principals' contracts.

"Why," asks Mrs. Bryant in her report, "why was it worth his while to pay five dollars a week more on the principals' contracts than on the chorus? Because he would have five weeks' free rehearsal instead of four, he would not have to pay for shoes and stockings, he would not have to pay for sleepers, if a member of the chorus—that is, the ensemble—gave her notice she would have to pay the fare of her successor to join the company instead of just her own back to New York."

Not only are the managers taking advantage of the chorus peoples' distaste for the term "ladies and gentlemen of the ensemble," asserts Mrs. Bryant, but they are even going so far to suit their own purposes as circulating propaganda that chorus people do not want to be known by the customary names.

"Chorus is the name for ensemble work," advises Mrs. Bryant, "and it's part of your professional training. Be proud of it and don't let the manager fool you into signing a contract that's going to cost you money. If you are a principal you should dress in the principal's dressing rooms and draw a principal's salary. There are a great many principals who couldn't work in the chorus. Sign the pink contract with Chorus Equity in the heading."

NEW RAINBO GARDENS

CHICAGO, Ill., April 24.—Ground was broken last week for Fred Mann's new Rainbo Gardens, which will be erected on the site of the present cabaret. The new building will represent an investment of $300,000 and will be completed by June 15. There will be an indoor and outdoor cabaret. The outdoor will seat 3,000 people and the indoor cabaret will hold 1,800. Musical comedy revues and vaudeville will be the Rainbo's new policy.

DANCING ACT SUES PRODUCER

Betty Dennison and Jack Zelmanov, vaudeville dancing team, began suit on Monday against Horace Sinclair and the "Powder Puff Revue," which Sinclair owns, for $85.76 alleged to be due as salary. "The Powder Puff Revue" played Loew's State Theatre, Newark, the first half of last week, and Miss Dennison and Zelmanov alleges they were dismissed without being paid. Kendler & Goldstein are attorneys for the plaintiffs.

"SALLY-IRENE-MARY" POSTPONED

The musical show "Sally, Irene and Mary," originally scheduled to open in Boston early this month has been postponed and will not be seen until the fall season.

The show, founded on the Eddie Dowling vaudeville act of the same name is complete and casting had commenced when a change in plans called the production off until August.

KLAW TO DO "FAITHFUL HEART"

A new play scheduled for early production next season is "The Faithful Heart," which will be presented by Marc Klaw, in conjunction with Frederic Stanhope, an English producer. Godfrey Tearle, the English actor, is coming here to play the leading role in the play.

"WEARY WIVES," COMEDY HIT

ATLANTIC CITY, April 29.—Sam Harris has what looks like another winner in Vincent Lawrence's new comedy, "Weary Wives," which was presented at the Apollo Theatre here, on Monday night, with an exceptionally fine group of artists to make the most out of every one of the many funny situations.

"Weary Wives" sounds like one of the highly moral titles the movie folk use to adorn as immoral pictures as the law allows, but really it is an unusually humorous play, which just escapes the term farce, because of the workmanlike logic of the tight situations the principal characters are placed in by the author, and the equally reasonable manner in which the plot is untangled.

The cast, which is headed by Olive Tell, Marjorie Wood, Rockliffe Fellows, Edmund Loew and Calvin Thomas, has been as carefully selected as the diamonds in a million-dollar necklace. Each actor is well-nigh perfect in his part, and all work together with that smoothness which betokens the artist.

The characters are etched with enviable precision by Mr. Lawrence. The wives of two busy business men, too busy to bother, much, with their better halves, finding time hangs heavily upon their well-manicured hands, succomb to the inevitable and fall in love out of bonds. The object of their affections, unknown to the two women, although they confess their longings to each other, is one and the same man, a golf champion who happens to be visiting at the home of one of them. On the scene comes a newly married couple, the male member of which has married to overcome his unrequited affections for Norma, one of the married women apparently forgotten by their husbands. To confuse the issue, and provide more merriment, the feminine member of the newly formed alliance falls in love with the husband of Norma.

The golf champion, who is quite a heart-breaker, has a hot time keeping his dates with the two wives unmixed. In the second act, he gets all the men in the cast trying golf strokes with canes and umbrellas while he makes a getaway so that he can keep an appointment at his apartment with one of the wives. They are going to elope. Matters are complicated, for the other wife who loves him, O, so much! goes to his apartment at the same time. She likes the idea of eloping, too.

Then, with much attendent amusement, for the audience, the whole group, husbands, wives and golf champion, get on the trail and in the champ's apartment. All, as is to be expected, is settled to the mutual happiness of those concerned, with the erstwhile busy business men vowing to show their limitless love for their respective spouses to the satisfaction of the latter forever more.

Olive Tell is most attractive and delightful as one of the champion-loving wives, as is Marjorie Wood as the other ditto. Rockliffe Fellows plays the part of the golf champ up to the hilt; he is rapidly earning for himself a solidly-established position on the speaking stage as he has already done in the movies.

ROMBERG OFFERS SERVICES

Before leaving for Europe last Wednesday on the S. S. *Paris*, Sigmund Romberg, the composer, volunteered his services to the Actors' Equity Association free of charge as director, musician and writer at any time they might call upon him.

Romberg was escorted to the steamer last week by a large number of friends, among them Lawyer Sydney Solomon of the Nathan Burkan offices. The composer sailed as the guest of the captain of the *Paris*.

NEW HOUSE FOR COHOES

COHOES, N. Y., May 1.—The Cohoes Amusement Company has bought the property at the southeast corner of White and Remsen streets this city, and will erect a theatre on the site next year. Plans for the new house are now being prepared by a New York architect. The theatre will have a seating capacity of 1,500, and will play vaudeville and pictures, with an occasional road attraction.

RINGLING SHOW PLAYED TO RECORD BREAKING BUSINESS IN NEW YORK

Big Show Got Over $700,000 at Madison Square Garden—Over 400,000 People Saw It—Show Off on Tour to Last Until Late Fall

The Ringling Brothers-Barnum and Bailey Circus, closed the most successful of their annual five-weeks run at Madison Square Garden last Saturday night, having done a gross receipt business of over $700,000. More than 400,000 people saw the show at prices which had a top of $3.

The Greatest Show on Earth is playing this week under the canvas in Brooklyn, and after that will go to Washington, after which it will play Philadelphia, Newark and then Canada and the western states before spending the Winter at their quarters in Bridgeport, Ct.

It will require 100 cars to transport the circus this year. There are 1,500 members of the circus family, the 42 elephants and the lions, tigers, etc., 800 horses, each of which has a place. The big, or main tent has a seating capacity of 15,000 and is carried in one wagon.

For one day only the Ringling Circus consumes 200 pounds of coffee, 50 pounds of tea, 600 pounds of sugar, 400 pounds of flour, 80 gallons of milk, 30 bushels of vegetables, 800 loaves of bread, 150 pounds of butter, 30 cases of eggs, 4,000 pounds of fresh meat and hundreds of cans of canned stuff. This is what the performers and the help get away with in a single day. And the circus is on the road nine months.

Everything is carefully worked out. No matter where the show is playing, advance men, some out a week ahead of the circus, others three days and a twenty-four-hour man have arranged for the upkeep of the personnel and animals.

The circus will have dinner to-night in, say Pottsville, Ia., and to-morrow's breakfast in Oskosh, Wis. The distance may be 100 miles or more, but the first squadron, a train of 25 cars, leaves ahead of the show with all preliminary essentials.

One would naturally suppose that a circus like the Ringling Brothers' and Barnum & Bailey could play only the cities and big towns. Last year its biggest one day's receipts was in the little village of Pottsville, a town of 300 people, but 18,000 persons were seated in the tent at the afternoon performance, and almost as many in the evening.

During the last ten years there have not been more than a dozen deaths in the circus. Only one or two of these occurred in the arena. And very few animals have been lost. Polar bears are the hardest to transport, especially in the hot zone. One season every seal in the circus died.

At least 30 per cent of the people with the Ringling show have been with it more than fifteen years, several more than twenty years and a few more than thirty. Some of those who have been with the circus twenty years or more are: Fred Bradna, head ringmaster; John Agee, ringmaster; Charles Bell, better known as "Chic"; Mutt Thompson, Lew Graham, in charge of the side show; Clyde Ingalls, husband of Mme. Lietzell; Charlie Hutchinson, F. C. De Wolfe, Charlie Caroll, Joseph Boyton, Ray, McMullin, Ray Baker, George Smith and Jimmie Spriggs, clown policeman.

ANNOUNCING FRANCHISE HOLDERS

As the CLIPPER goes to press on Tuesday, the meeting and banquet of the officers of the Affiliated Theatres Corporation and those who have been allotted franchises on the Shubert Vaudeville Circuit are holding a dinner at the Hotel Astor. This dinner will mark the official announcement of those who will produce shows on the Shubert time. As yet no contracts have been given out to the franchise holders, merely notice of their allotment having been made.

Reports current this week have it that the following will hold franchises: L. Lawrence Weber, J. J. Shubert, Lee Shubert, Max Marcin, Davidow & LeMaire, Ed Bloom, Jennie Jacobs, Fred Stone, Arthur Hammerstein, Arthur Pearson, George Gallagher, Jos. M. Gaites, Arthur Klein, one show each, and I. H. Herk, Max Spiegel, William B. Friedlander, Ed Beatty and Barney Gerard, two shows each. Several of the franchises will be owned in partnership. The Jennie Jacobs franchise will be split with Jack Morris, Lee Shubert's secretary, and the Marcin show will be owned in part by Henry Dixon, it is said. Ten out of the thirty franchises are owned by burlesque men.

CIRCUS WAR IN EAST

WASHINGTON, May 1.—The circus war of last season will be repeated this year, judging by the manner in which the Sells-Floto Circuit is coming into the towns the Barnum & Bailey, Ringling Brothers show is booked for in the East. On May 8 and 9 the Sells-Floto show will play an engagement here, and on May 15, 16 and 17 the Ringling Brothers' show will play. The latter engagement was announced first.

2 WEEKS MORE FOR "NIGHTCAP"

CHICAGO, May 1.—"The Nightcap," which was scheduled to close at the Playhouse on Saturday night of last week, has had its engagement extended. A salary reduction among the players was agreed upon and the piece will continue for two weeks more.

McCORMICK SETTLES WITH EQUITY

Barry McCormick, who is managing the stock company which will open in Wilmington, Delaware, this month, has arranged to put up a bond of about $2,000 with the Actors' Equity Association, representing two weeks' salary guarantee. McCormick has been on the Equity "blacklist" since last year, when he rehearsed Equity actors in musical comedy, entitled "The Little Gray Home," but stopped work after rehearsing the full period, owing around $5,000 to the company. He has made arrangements with Equity whereby he will pay $100 a week on the claims they hold against him.

BIG ROYALTIES FOR "BAT" WRITERS

Avery Hopwood and Mary Roberts Rhinehart, authors of "The Bat," conceded to be the most successful of mystery plays, have to date received royalties amounting to $150,000 each as a result of the play in New York nearing its 725th performance, seven road companies being out the past season as well as a London production also being successful.

According to one authority, Harrison Hunter, who plays the part of the detective in "The Bat," there have been, in the past, no less than 113 mystery plays produced on Broadway, of which about 91 were considered successful. The total number of performances of all these plays, covering a period of fifty years, was a little over 11,000. "The Bat" with over 700 performances to its credit is of course far in the lead of any of the mystery plays. The nearest rival to it was "The Thirteenth Chair," a play in which Hunter also appeared and which had a run of 329 times.

TWO MONTHS' GRACE FOR ACTORS

By a new ruling passed by the Council of the Actors' Equity Association last week, members who are back in their dues will not be assessed the 25 cents per month penalty until two months have elapsed after the date the unpaid dues were due. Thus, if dues are not paid on May 1st, for example, two months grace, or until July 1st, is allowed before the penalty is to be paid by the delinquent.

BOSTON BUSINESS GOOD

BOSTON, May 1.—Two new attractions opened in Boston's legitimate theatres on Monday of this week. Business here is usually good, with "Sally," of course, the big leader. The Ziegfeld show, judging by its reception here last week, will have everything its own way until the whole country has seen it.

The Plymouth Theatre, which was dark last week, opened on Monday with "Ladies' Night." The top admission price is $2.

The Hollis Street Theatre is dark this week, "Dulcy" having closed on Saturday night in its sixth week. "Dulcy" did well here at first, but during the last few weeks of its stay, business took a decided turn for the worse.

"The Chocolate Soldier," with Donald Brian, opened on Monday at the Shubert. The "Greenwich Village Follies" closed at this house on Saturday, after seven weeks of fair business. The "Follies" closed its season on Saturday, also.

William Courtenay in "Smooth as Silk," is surprising them at the Selwyn Theatre. In its third week here, the play has made a real hit, although in New York and Chicago, with different stars, it did not make much of an appeal.

"The Gold Diggers," in its third week at the Tremont, will play one more week.

"The Last Waltz," is in its third week at the Wilbur.

BENEFIT NETS $5,000

CHICAGO, Ill., May 1.—The testimonial benefit given for Drury Underwood at the Woods Theatre Sunday afternoon netted $5,000. William A. Pinkerton, George Ade and Charles A. Comiskey headed the arrangement committee. A. H. Woods donated the theatre; Will Rogers of the "Ziegfeld Frolics" and Abe Jacobs, stage manager of the Majestic Theatre, and Claude Humphrey, general manager of the B. F. Keith Western Circuit, had charge of the staging and supplying of the various acts. Those that donated their services included Thomas Meighan, Will Rogers, Frank Bacon, George Marion, Frank Shannon, Lynne Overman, Joseph Allen, McIntyre & Heath, Cyrena Van Gorden, Leo Carrillo, Mosconi Brothers, Arnaut Brothers, and Lydia Barry. Seats sold for $3, $2 and $1.

GOULD GOING TO PARIS

Billy Gould, well known vaudeville actor, has retired, temporarily at least, from the show business, and will sail for Europe in the early part of May. He will stay in Paris for an indefinite time.

Gould, it is reported, came into a comfortable fortune some time ago, left to him by a distant relative in Ireland. He is the former husband of Valeska Suratt.

EDGAR MASON MARRIES

CHICAGO, May 1.—Edgar Mason, now appearing in "The Nightcaps," at the Playhouse, this city, and Mary Bell Mohr, a vaudevillian, were married last week by Judge Pomeroy. Arthur Leeming was best man.

The newlyweds will enter vaudeville in a double act next season.

"THE ROTTERS" TO BE SEEN

Messrs. J. A. Morris and Harry Carson Clarke, will give an informal rehearsal of "The Rotters," by H. F. Maltby, at the 39th Street Theatre, on Sunday evening. The piece was played by Clarke on his several tours around the world. Clarke is at present appearing in "The Blushing Bride."

MUSICAL STOCK IN YONKERS

On Monday, May 1, the Orpheum Theatre in Yonkers, started a policy of musical comedy stock. It discontinued a policy of split week vaudeville on the Sunday night previous. It had been playing five acts each half of the week, booked by Fally Markus.

CONCHITA PIQUER TO STAR

Conchita Piquer, who is at present appearing with Eddie Cantor in "Make It Snappy," at the Winter Garden, will leave the show in the Fall to be starred in a new musical comedy under the personal direction of Lee Shubert.

EQUITY BALLOTS OUT

The ballots for the annual election of officers of the Actors' Equity Association are now being mailed to the membership. The election will take place on May 26, at the Hotel Astor. Two amendments to the bylaws will also be voted upon by the members of Equity, the amendments standing unless the meeting by a two-thirds vote rules otherwise.

One amendment will make it impossible for a member to resign unless the Council agrees. In this way any member who is brought up on charges cannot get from under fire by resigning.

The other amendment proposes that all members of Equity must be governed absolutely by the decision of the Council or its authorized agent in any controversy between a member or a company and any manager, and provides that should any member or company take any legal or other action against the manager contrary to the decision, he or they will be liable to discipline imposed by the Council.

The bylaws which will be amended reads at present: "In such cases the Council shall act only upon charges preferred in writing and after a hearing at which the accused may be present, and of which he shall have at least five days' notice." To this has been added: "Except that pending such hearing and determination the Executive Committee may suspend such member."

The two other amendments already mentioned, which are to be added to Article Five of the By-Laws, are as follows:

"Section 4. The resignation of a member shall be effective only upon its acceptance by the Council, and such acceptance shall be in its discretion and be upon such terms and conditions as it may prescribe. It may, should it so determine, in lieu of such acceptance and upon such terms as it may prescribe, issue an order suspending indefinitely or for a specified period, all money payments of the member whose resignation is tendered. Under no circumstances shall the Council be obliged to accept any resignation while the good faith or loyalty of any member is under investigation."

"Section 5. The decision of the Council or its authorized agent in any controversy between a member or a company and any manager shall be final, and such members or companies shall abide by the same and shall not, through legal proceedings or otherwise, take or undertake any action contrary thereto, and if he or they shall do so without the consent of the Council, he or they shall be liable to such discipline as the Council may impose."

"SUE DEAR" IS BRIGHT

ATLANTIC CITY, May 1.—"Sue Dear," a new musical comedy shown at the Apollo on Monday night, is bright and pleasing. It is by no means a "big" show but makes up in entertaining value what it lacks in production size, lavish costumes and other things which go these days toward the making of a musical comedy success.

The book of "Sue Dear," by Bide Dudley and C. C. Montayne is clever, and while not particularly original as to plot is nevertheless entertaining, and the situations are such that considerable real comedy was derived from them.

The lyrics are good and the music which is by Frank H. Grey is tuneful and several of the numbers were well received.

The cast of "Sue Dear," is one of the strongest features of the show. None of the principals are too well known, but most of them are splendid in their parts. Olga Steck in the leading rôle, that of a confidential clerk in a jewelry store is fine. She sings, acts and looks delightfully.

Jere Delaney is fine in a good comedy part. Bradford Kirkbride, Russell Lennon, Albert Derbill and Clay Carroll are some of the others in the cast that particularly impressed. There is a bright clever chorus of twelve, all with bobbed hair.

The piece is well rehearsed and runs smoothly.

MARGOT LADD RETURNS

Margot Ladd, premiere danseuse of the Ladony Opera Company, returned to New York last week after three weeks of concerts through northern New York.

VAUDEVILLE

N. V. A. BENEFIT TO BE GREAT SHOW

SEVENTY-SEVEN ACTS TO APPEAR

Seventy-seven acts have been arranged for the programme of the sixth annual benefit for the National Vaudeville Artists, Inc., which is to be held at the Hippodrome and Manhattan Opera House, on May 14th. It was originally intended this season to hold the performances at the Hippodrome and Lexington Opera house, but owing to the larger seating capacity of the Manhattan, it was decided to hold the double performance in that house and "Hip." All acts appearing at the Hippodrome will double to the Manhattan Opera house, arrangements having been made for their transportation from house to house in special taxis and motors.

The price scale for seats will be one, two, three and five dollars. Five dollars is the price of the boxes, and at the Hippodrome for the first five rows. A special announcement has been issued to holders of one dollar tickets to exchange them at the box offices for seats as early as possible, as it is desirable to give these early buyers preference in getting seats. To make this possible, the box offices have been opened two weeks in advance.

The list of artists who will appear at the benefit has been arranged by W. J. Sullivan, and was o. k.'d during the early part of this week. It includes the following:

Lee Children, Eddie Leonard, Ethel Levey, Bert Levy, Louis Mann, Stella Mayhew, Mosconi Brothers, Elizabeth Murray, Florence Moore, Marion Morgan Dancers, William and Joe Mandell, Marguerite & Gill, Moss & Frye, Veterans of Variety, Jack Norworth, Bobby Pandour Troupe, William Rock & Co., Yvette Rugel, Ruth Roye, Four Readings, Blanche Ring & Chas. Winninger, Fred Stone, Blossom Seeley, Santley & Sawyer, Santos & Hayes, Fritzi Scheff, Chick Sales, Seed & Austin, John Steele, Julius Tannen, Van & Schenck, Williams & Wolfus, Anna Wheaton, Julia Arthur, De Lyle Alda, Irene Bordoni, Fanny Brice, Seven Bracks, Ernest R. Ball, Bailey & Cowan, Johnny Burke, Bessie Barriscale, George M. Cohan, Willie Collier, Emma Carus, Conroy & Lemaire, Creole Fashion Plate, Courtney Sisters & Band, Sylvia Clark, Cansinos, Harland Dixon and 16 Sunshine Girls, Jack Donahue, Gus Edwards, Mabel Ford Revue, Harry Fox, Frisco, W. C. Fields, Charlotte Greenwood & Master Gabriel, Gallagher & Shean, Houdini, Raymond Hitchcock, Miss Frankie Heath, Howard & Clark, Gertrude Hoffman, Marion Harris, May Irwin, Dorothy Jardon, Peggy Wood, Solly Ward, White Sisters, Ben Welch, Paul Whiteman's Band, and others.

"MADE IN PHILLY" IN VAUDE

PHILADELPHIA, May 1.—With a cast composed for the most part of natives of this city, "Made in Philly," the new musical revue, opened on Monday at the Chestnut Street Theatre at the head of the bill of Shubert vaudeville. The book, lyrics and music of this revue are by Frank Orth.

In the cast are El Brendel and Flo Bert, who head it, Harold Bryant, Jack Roland, Pearl Young, Billy Starr, Jean Cozart, Sarah Jones, James Lewis, Adelaide Bemis, Veola Tom Jafolla, the Three Buddies, the Original School Playground Girls, Frank Orth and also the Orth Jazz Band.

The remainder of the Shubert bill is composed of four acts, The Cromwells, The McKinnon Twins, George Mayo and Hughes & Pan.

ACTS MUST REPORT EARLY

J. H. Lubin, general booking manager for the Marcus Loew Enterprises has sent the following notice in reference to the State Theatre, New York, to every booking agent that does business with the Loew office with instruction that a copy of it be sent to every act that is booked to play the State.

It is absolutely essential that acts report for rehearsal at State Theatre promptly at 9:30 A. M. to supervise hanging of scenery, arrangements for lights, props, dressing rooms, etc. Orchestra rehearsal is held at New York Theatre Roof.

Acts consisting of more than one person should have one member attend to orchestra rehearsal and another member to stage requirements.

Theatre opens at 11 A. M. after which hour it will be impossible to get rehearsal or stage accommodations.

Very important: Report at State Theatre before going to New York Theatre for orchestra rehearsal.

LONG ROUTE FOR "STARS" ACT

"The Stars of Yesterday," the Hockey & Green act with its cast of stars of twenty years or more ago, has been given a long route over the Keith and Orpheum circuit.

The act opens at the Palace Theatre on September 4, and is booked until May 2nd, of the following year. It will play fifteen weeks on the Keith time with the Orpheum to follow. The cast will remain the same as this season and includes, Barney Fagan, Corinne, Joe. Sullivan, Tony Williams and Lizzie Wilson.

TWO MOSS HOUSES TO CLOSE

At a meeting held last week it was decided that only two Moss houses would be closed this Summer, those two being the Flatbush and the Riviera, both houses playing Keith vaudeville booked by Danny Simmons. The Flatbush plays a full week stand, with six acts and a feature film. The Riviera is a split week house. Both will be closed during the early part of June, in all probability about June 1st.

COLUMBIA TO PLAY SPLIT WEEK

The Columbia Theatre in Far Rockaway, which has been playing Keith vaudeville on Friday, Saturday and Sunday, will go into a split week policy of vaudeville for the Summer, on June 1st. The house will then play vaudeville all week, changing programmes on Monday and Thursday of each week. Danny Simmons will continue to book the house.

LEWIS FOR KEITH TIME

Ted Lewis, who is at present appearing with "The Greenwich Village Follies," will close his engagement with that organization on Saturday night, and will open for a tour of Keith vaudeville on May 8th. Lewis will have a jazz orchestra of eight pieces with him in the act, which is being booked by Alf. T. Wilton.

BARNARD SAILS FOR LONDON

Pete Barnard, the American vaudeville artist, sailed for London last Thursday. Barnard, who although a native of this country has spent the greater part of the last ten years in England, where he is a great favorite, had been in the States for several months.

VAUDEVILLE IN REGENT

BUFFALO, May 1.—The Regent Theatre, at this city, which has been devoted exclusively to motion picture, is now playing vaudeville in conjunction with the photoplays. J. H. Michael is manager of the Regent.

VAUDE OUT OF DAVIS

The Davis Theatre, in Norwich, Conn., discontinued its vandeville policy, beginning with this week, having been sold. The house will play motion picture and road show attractions in the future.

KEITH HOUSES BREAK ALL RECORDS

CELEBRATION GREAT SUCCESS

Owing to the tremendous amount of publicity which had been given to the Keith Third of a Century Jubilee, the majority of the theatres connected with the Keith organization, broke all records for receipts last week. The campaign, which lasted for six months, brought public attention to Keith theatres so effectively that practically all the houses, in New York, particularly, were sold out for the entire week, before the first half of the week was over.

The Palace set up a new record in receipts for future attractions to aim at. With the exception of the amount of receipts brought in during the first week of the current year, all previous records set by stars were broken last week. The only reason that the New Year's record was not broken was due to the fact that three performances were given at special prices. The last record set, however, for special attractions, was the one made by the Dolly Sisters during their first week at the Palace. The one previous to that had been made by Ethel Levey in her first week here, which broke Sarah Bernhardt's record. Bernhardt's record was unbroken from the time she appeared at the Palace several years ago, till Miss Levey's first appearance on her return from England.

ASH & HYAMS SPLIT

Ash and Hyams have ceased to be vaudeville partners, after a partnership that lasted for three years. Sam Hyams will enter vaudeville with a woman and do a sketch, entitled "The Quakeress," which was formerly done by Hyams and McIntyre, while Ralph Ash will do his "Chinatown" act with another man. Both acts will open in the near future.

CONSOLIDATED OFFICE MOVES

CHICAGO, Ill., May 1.—The Consolidated Booking Offices of Kansas City, has closed its offices in the Woods Theatre Building and have now associated themselves with the Lester Bryant Booking Offices, which are affiliated with The Shubert Circuit. The Consolidated Booking Offices in Chicago is under the management of Harry Miller.

NEW HEMPSTEAD HOUSE OPENS

A new vaudeville house, said to cost $400,000, was opened in Hempstead, L. I., on Saturday night, under the name of the New Hempstead Theatre. It has a seating capacity of twelve hundred, and will play vaudeville attractions during the last half of the week only. Six acts will be played. Pictures will be played during the first half of the week.

VIOLINIST GETS ORPHEUM ROUTE

Monsieur Oleon, the twenty-two-year-old concert violinist, who is showing at the Palace this week, has been routed over the Orpheum Circuit and will open in San Francisco on June 25th.

He has also been routed over the Keith Circuit, following the completing of his tour of the Orpheum time.

HOCKY & GREEN MOVE

Hocky & Green, vaudeville producers, have moved into new offices at No. 110 West 47th street.

MOSS HOUSES HAVE PAPER

As a result of experimenting with a four-page weekly newspaper in B. S. Moss' Coliseum and Regent theatres, it has been decided to continue those publications, and also distribute them in two additional Moss houses, the Columbia and the Franklyn, beginning with next week. The publication is named after the theatre in which it is distributed, those which have been running during the past two weeks being known as the *Coliseum Review* and the *Regent Review*. The others will be named accordingly.

Harry Mandel, publicity director of the Moss circuit, is editing the weeklies. Five thousand copies are distributed free of charge in each theatre, making a total of twenty thousand copies for the four houses.

No advertising is accepted for them, the contents being notes about the individual theatre's doings, and vaudeville and motion picture attractions. These weeklies will be issued in addition to the programmes in each house.

SUNDAY SHOWS AT GARDEN

The Winter Garden is the only Shubert house that is at present playing Sunday vaudeville shows. In the early part of the season the Shuberts had four houses playing Sunday vaudeville, the Jolson, Century, 44th Street, and Winter Garden. The Sunday policy at the Century was discontinued during the early part of the season, and the Jolson stopped playing Sunday shows when "Bombo" closed at the house a few weeks ago.

N. V. A. COMPLAINTS

Murray Clayton and Lillian Drew against Taylor Howard, & Them, for infringing on the opening act in using the "storm buzz."

"Doc" Baker of "Flashes" against "Doc" Baker of Bobby McLaine's act for infringement on the name "Doc" Baker.

TWO LOEW HOUSES CLOSING

The Loew Circuit has scheduled two of its houses for closings on May 13th. These are the Lyceum in Pittsburgh and the Garden in Kansas City. The Lyceum plays a full week vaudeville policy, in addition to a motion picture. The Garden operates under a split week policy.

DICKINSON AND DEAGON SPLIT

Dickinson and Deagon, who recently completed a tour of Shubert vaudeville, have dissolved partnership. Miss Deagon will enter vaudeville, with a piano accompanist. The new act will tour the Loew Circuit booked by Abe. I. Feinberg.

BILLY WATSON FOR VAUDEVILLE

"Sliding" Billy Watson, well known in burlesque as "the slider," has been booked over the Keith Circuit by Alf. T. Wilton. Watson is playing a sketch entitled "Back from the Front," and is assisted by three people in the offering.

NEW HUDSON HOUSE OPENS

The Playhouse, a new theatre in Hudson, New York, was opened last Thursday with a policy of vaudeville and motion pictures. It will play five acts each half of the week. The house is owned by H. A. Elliott.

MIDGETS TAKE ORPHEUM TIME

Singer's Midgets have been routed over the Orpheum Circuit, and will open at the Majestic in Chicago on May 15th. Their route will carry them over the circuit until January, 1923.

FIFTEEN CENTS FOR KIDS

SAN FRANCISCO, May 1.—Following the price cut to fifteen cents for children at the Golden Gate Theatre here, Pantages dropped to a similar price, the big Granada and the Rialto followed.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

A bill that carries a powerful wallop from start to finish. The opening act, Page, Hack and Mack, two men doing hand balancing stunts, and a supple-bodied girl, is an offering that could easily work in any spot on the bill. Their "finish" is a thriller of the first water.

Shaw and Lee, a droll team of comics recently recruited from the ranks of burlesque, handed out numerous laughs in the second spot with their humorous songs, dances and dialogue delivered in their own particular style. Of the tintype-hick makeup order, they certainly made a hit at their initial appearance at this house.

Playing a return engagement here, Harry Langdon, assisted by Rose and Cecil, in "After the Ball," proved as funny as ever. Mr. Langdon is a great comic as a simp golf enthusiast and the vehicle in addition to being humorous, is different. The final bit with the automobile, while funny, seems to be dragged out a little longer than necessary.

The theatre took on the atmosphere of the concert hall, with the appearance of Monsieur Oleon, "Royal Violin Virtuoso," assisted at the piano by Maurice Eisner, accompanist. M. Oleon, who in reality is a well-known Hungarian violinist, played "Andalusian Romance," "The Nightingale," "Witches' Dance," and a Spanish selection for an encore. He is probably as accomplished a violinist as ever played the house. His technique is wonderful.

Van and Schenck, in their second week, sang several new songs, stopping the show without any great effort. Between Van's lyric tenor voice and Schenck's character numbers, they have something for everyone and put their stuff across as though it were their sole aim in life to do it well.

The first half was closed by the Marion Morgan Dancers in a dance drama in prologue and several scenes, entitled "Helen of Troy." Miss Morgan has assembled an excellent cast of dancers, both male and female. The ancient story is well told by the dancers, who are fast and graceful, in a colorful and well-staged act that is unique. The scenes portrayed are: "The Judgment of Paris," "House of Menelaus," "Leave Taking of Paris," "Abduction of Helen," "Tent of Menelaus during Siege of Troy," and "Within the Walls of Troy." Miss Morgan is to be commended for giving such an act to the vaudeville stage, and also for having the running time cut to about twenty-five minutes.

The second half was opened by Kate Elinore and Sam Williams in their version of "Wanted, a Cook,' by James Madison. Miss Elinore gathered some laughs, especially from the womenfolk, to whom her comic character probably appeals more than it does to the men. Mr. Williams, although he makes a good straight man, might deliver his lines a little less mechanically.

The next to closing spot brought Paul Whiteman and His Palais Royal Orchestra in their fourth week at the house. This is probably the one kind of act that could be a weekly feature provided they merely changed some of their selections. Undoubtedly there are many in the audience that listen to Whiteman and wonder how anybody came to write a song the way the orchestra plays it. For the average theatregoer never heard of "special arrangements" and he would like to hear a selection or two played the way they used to be played for some melody's sake. But such is the vogue.

Sam Lewis and Sam Dody, playing a return engagement, closed the show, doing their "Hello Hello Hello" and "Cher Bocha" act. The boys have new silk hats, a new Hawaiian number and withal scored their usual hit despite the fact that the spot is as hard as they come.

M. H. S.

BUSHWICK

On Monday afternoon there was an extraordinarily large attendance considering the warm weather, to witness a rather ordinary show with just a few spots that brightened up the bill here and there. The brightest spot on the bill was Alice Brady with a company of three men and a woman in a playlet called "Cassie Cook of the Yellow Sea." While some who are inclined to overdo an age-worn gag may believe that Brooklyn is out of town, we believe that it would have been much better for the supporting company around Miss Brady had the offering opened out of town, or to please the so-called humorists referred to, still further out of New York than Brooklyn. For after all, the Bushwick is really a big time New York house, and an engagement there can be considered a metropolitan showing. With about three days in a hide-away, the supporting cast could have done much better than they did the opening performance. Not that they did badly, but there was a decided nervousness, especially on the part of the leading man, and a stuttering of words that was noticeable in parts, which could have been dispensed with had they already played one or two engagements before coming to New York with the act. As for Miss Brady herself, having played the role in "Drifting," no fault could be found. The chap in the cast who stood in the right wings (facing the audience) with the manuscript, could be seen by at least a quarter of the audience. The act will be reviewed in detail under "New Acts."

William and Joe Mandel, second after intermission, were the laugh hit of the show. It's a well-known fact that a human being loves to laugh at the chap's plight who has slipped on a banana peel or bumped his head against a door, so as long as these two can bump each other around the way they do in their burlesque strong-man work, they'll always get big laughs. The manner in which they do it also counts a lot, and it must be said that they are showmen when it comes to selling their material.

Dotson, on second, almost stopped the show with his dancing, taking his familiar "fit" encore. He has improved his comedy bits, the gags about the fountain pen and several others getting very big laughs.

Walters and Walters also pleased in the next to closing spot with their ventriloquial work. They have a lot of laughable material which contains in its lines such old ones as the bearded one about "being late because I had to sit on the stove," and one or two others which could be changed. Emily Walters' "baby-cry" bit is the hit of the act, and the other work on the part of both is also good.

Harry Cooper opened the second half and almost did a flop, the bit with the orchestra and the violin, which he has been doing for several seasons, saving him.

Weadick and La Due did well with their rope-spinning on third. We said did well with their rope-spinning, for the rest of the material fell flat, although the talk has some very good lines in it. It may have been the audience and it may have been the manner in which the lines were spoken.

Redmond and Wells scored mainly on the strength of the man's dancing. He also does a "nut" comic character, and the girl opens first as a "Gyp-sy" fortune teller, and appears in the latter part of the act in a pretty frock.

Shireen closed the show with her mind-reading offering, holding them in and getting interest. The Clown Seal opened the show, scoring heavily on laughs and applause.

G. J. H.

COLONIAL

Bob Anderson, with his well-trained polo pony, Bonita, opened the show but the act is so cleverly arranged that a spot further down should have been provided. Man and beast thoroughly understand each other and not a semblance of code could be detected while the horse counted an example in addition on the blackboard. This is truly a marvelous animal offering. Anderson should refrain from making the remark in reference to the audience calling the number in English. It is not bright and in fact insults the intelligence of the person who is kind enough to submit a number which is counted by the animal.

Walsh and Edwards could develop into a splendid offering, as they are talented, but Irving Edwards takes too much for granted and should try to omit the "ers" at the ending of every line in his ballad. He dances well, the same must be said of Miss Walsh, but the act does not contain the punch where it is most required. They did well at the conclusion.

Anderson and Burt presented a novelty entitled "The Dizzy Heights." They are on their honeymoon, which is spent climbing the Alps. The cross-fire material is bright and well delivered, especially by Miss Burt, who lends much comedy to the vehicle. Both are good performers who know how to sell their goods, getting the best possible results.

Ruth Roye had a hard time with the first two numbers, then offered a comedy song that is a gem and she rendered it perfectly. In fact each line was a howl, and after this she sang three more songs that stamped her as one of the best singing comediennes in present-day vaudeville. Miss Roye has a manner all her own and the success she enjoyed was truly earned. She stopped the show.

Jack Norton and Company, the Company consisting of Morton L. Stevens and Corinee North, were next. Miss North as the country girl is well cast, but Stevens as the trainer is not a big enough man for the part. However, the act contains many laughs with a few howls intermingled, due to the capable work of Norton, who as a weakling engages himself to the rest farm to "recuperate." His many grotesque falls and wheezy cough were well done. Norton is an excellent performer with a happy idea of comedy and gets every ounce of weight out of the offering, which was written by Hugh Herbert. The opening could be bolstered up, as it is weak in the early portion.

Morrisey and Young evidently had not closely watched the advancement of high-class vaudeville, as two "gags" in their act is so old that the audience gazed at them in amazement. "Want something swell—then soak this sponge," is one, and the other is the old "spoon" gag—take two spoons after each meal, is the doctor's orders. The balance of the act consists of a hodge-podge of time-worn material concluding with a comedy "Apache" dance with Young made up grotesquely in woman's attire.

Morton and Glass caught on with their new act called "April." Both are clever and their novelty offering, songs, patter and dancing went well.

Jean Granese is fast becoming popular with vaudeville audiences, as the reception that greeted her on her entrance stamped her as a favorite. Brother Charlie and sister Jean sang in perfect harmony and also received a volume of applause at the conclusion of their solos. Charles Borrelli is not alone a corking pianist but is also a comedian.

Marguerite and Alvarez, aerial entertainers, thrilled all with a routine of balancing on the trapeze.

J. J. D.

81st STREET

Willie Hale and Brother opened the show. The boys have a juggling offering of merit. At the opening of the act one of the boys does some fast work with an umbrella, a hat and a cigar, which is followed by a good routine of club swinging. A bit of hoop rolling and juggling is also indulged in. A rather difficult stunt with a cup, saucer and spoon is put over by one of the boys, who also does an envelope cutting trick. They close the act with a globe-walking bit.

Boyle and Bennett open with an introductory number, which the orchestra played in every tempo but the right one, but the couple finally went into a double dance. Another special number about "Mary" gave way to a double soft-shoe dance by the team, which was followed by still another special number through the lyric of which they informed us that they would do some "musical comedy" dancing. After the so-called "musical comedy dancing" they did a bit of fair eccentric dancing, closing the act to a fair hand.

Bert Baker and Company presented a comedy sketch entitled "Prevarication." Baker is assisted by two women and a man in the offering, and laughs were plentiful during the entire action of the skit. The story is that of a married man who has stayed out all night and has spent $500 which his wife had entrusted with him. He does not know what to tell her and his office assistant tells him to tell his wife that he has invested the money in a "windless windmill." The wife enters and one lie after another is told by Baker in order to square himself. A yodel bit between Baker and Charlie Raymond (his male assistance) got a solid hand of applause. Although Baker has been doing the act for a number of years it is still a good laughing vehicle. We can remember when this skit was the first part of a burlesque show, in which Baker was the principal comedian. He is an artist, to his finger-tips, and knows how to put his material over.

Sylvia Clark carries a special drop in "one." Miss Clark opened with a special number, during which she portrayed many characters. In her second number she gave an impression of an overworked cabaret performer. A popular wedding number followed and she closed with a Russian burlesque number. For an encore Miss Clark started to give her version of singing a current popular number, but halfway through the number she left the stage and failed to return. Several times throughout the act she was compelled to give tempo to the orchestra by stamping her foot on the stage.

Kenny and Hollis held down the next to closing spot in good fashion. They carry a special drop, on which many comedy names and sayings are painted. Making their entrance as a couple of doctors, they read several comedy testimonials which they are supposed to have received from various patients they have treated. A dance by Kenny went over nicely. During a recitation by Hollis, a plant is used who walks across the stage with a gun on his shoulder. The plant was followed by Sylvia Clark, and the applause was so tremendous when she appeared that the balance of the recitation was lost. They closed with a comedy song and burlesque Oriental dance and stopped the show. Miss Clark also assisted in the dance.

Hyams and McIntyre closed the show with their miniature musical comedy entitled "Honeysuckle." Johnny Hyams' comedy got him laugh after laugh, while Miss McIntyre's personality is adorable. Her "kid" number went over like a house afire. A woman-assistant played the part assigned her in a creditable manner. Hyams and McIntyre have an offering that will please anywhere. It is as good as any they have done in the past.

S. H. M.

VAUDEVILLE

RIVERSIDE

If one were to judge the merits of the show here from reading it on paper, it wouldn't look like one that would be anything more than a very ordinary bill. Yet, on Monday night, with the house more than one-third empty, it played excellently to an appreciative audience.

When the Four American Aces opened the show after the overture, only about one-fourth the seats were occupied. And while others were walking in, these four did a casting act, the like of which vaudeville has never yet seen, and one that will probably never be equalled in years. It is really impossible to exaggerate on the merits of the stunts that quartet of daredevils do in mid-air, and all of them are so wonderful that they defy description. It is really a laugh to think of an act of this sort, even though it is an acrobatic offering, playing the opening position and stopping shows there, when their work would make them a feature with any big circus.

Van and Tyson pleased in the second spot, but really need more work in order to get more polish before they can be rated as standard big-timers. The two have good dancing ability, and make nice appearances, but their work contains an element of amateurishness in its delivery that even a layman can get a glimpse of. The girl has a beautiful pair of Frankie Bailey's which made for a great deal,—as far as the men were concerned.

Will Cressy, Blanche Dayne and Marion Hodges, the latter having appeared in the last skit offered by Cressy and Dayne, are doing a new turn called "Without a Will There's a Way," which is more appealing and entertaining than the last offering they had. Entertaining because it is rich in humor and appealing because combined with the humor is a pathos, which cannot miss and is sure to touch the hearts of any audience. It did here.

For some reason, we never really liked J. C. Nugent's monologue in previous years, and very probably that reason was the fact that the audiences where we heard it didn't give it the appreciation we find it deserves and received on Monday night. Nugent has injected quite a good deal of new material, which, with the addition of the best parts of the old, was exceptionally good. There is, however, one thing we always admired about Nugent's work, and noticed more than ever on Monday night—and that is the beautiful English which he uses to frame his lines. That alone makes it worth while, and added to a great many laughs, it is priceless.

Joe Howard and Ethelyn Clark stopped the show twice, closing on intermission. Miss Clark appears more beautiful than ever, and her seven or eight marvelous gowns (we lost count) drew gasps of admiration, as well as applause, from the men as well as the women in the audience. Jack King, at the piano, was a contributor in the way of laughs with his "Carissima" burlesque. Howard and Miss Clark were in excellent singing form, and could have gone on indefinitely.

Wylie and Hartman opened the second half. Even without the "Peanuts" song, Miss Hartman manages to keep the laughs coming. We advise her not to let Herb Williams, of Williams and Loftus, see her wearing those yellow button shoes on the wrong feet.

Signor Friscoe struck the right chord with popular and classical selections very well played on the xylophone, and the aid of a plant in the audience who brought many laughs to the credit of the act. The bit with the phonograph is staged effectively, and sold to big results.

William Rock closed the show, with Nancy Welford and Helen Eby assisting. Rock is doing a better act with these two girls than he did with a flock of the female sex about two seasons ago. Miss Welford is not only cute, but capable. Miss Eby serves nicely in several bits with Rock.

G. J. H.

AMERICAN ROOF

Hartley and Jee opened the show. The woman starts the act off with a xylophone solo, which is followed by a lot of good fast juggling by the man, who juggles eggs, furniture, and kitchen utensils. Another xylophone solo is played by the woman while the man does some work with plates. For an encore the man did a rather difficult trick with two ordinary wine bottles. This act can hold the opening or closing spot on any bill.

Manners and Loweree is a man and woman act. They sing several popular numbers, with the woman making a change of wardrobe for the last number. Their voices are only fair, and both parties are lacking in stage presence. The act is a small time offering, and it did not go over here.

Marshall and Connors, two colored boys, came next. One of the boys is a pianist. They open with a fast number, played by the pianist, while the other chap sings and dances. A piano solo, that was played fairly well, gave the vocalist a chance to change his wardrobe, and he came back in female attire, for another song and dance. A second piano solo gave time for another change, and they closed with a jazz number and dance. The dancer puts this act over, for he is a good fast worker, and does some clever stepping. The pianist would find that his playing would meet with better success if he kept his foot off the sustaining pedal; his solos both sounded like a jumble of notes. They got away to a fair hand.

Seymour and Yates are a man and woman. The man opens the act with a number which is interrupted by the woman, and they go into some dialogue, that did not have a solid laugh in it. A single comedy number by the man got over fairly well, and the woman sang a ballad that just got by. More talk followed the two numbers, and they closed with a double number to a few scattered hands.

"Annabelle," a miniature musical comedy, closed the first half of the show. This act found it rather difficult to work on the roof as they were unable to put up the scenery which has much to do with the offering. However, they managed to tel the story, which is that of a young man whose father wants him to marry a country girl and he goes to her home town and opens a grocery store. He sends for a friend of his from the city and tells him of his troubles. The friend finally meets the girl and marries her. Several numbers are introduced in the act, as well as some old gags, but the latter are properly placed and get laughs. Under the conditions the act did well.

Paul Brady followed the picture. He opened with a popular song and then went into a monologue composed of several Irish stories, that went fairly well. A dance was well executed, and he closed with some clever acrobatic work. The dance and the acrobatic work were life savers for this fellow, and he got over nicely due to them.

Eadie and Ramsden opened with a number by the woman. A telephone bit brought the man on, and a bit of talk gave way to some good contortion work by the man. During a second number by the woman the man did a lot of comedy at the centre arch, and they closed with a double dance, to some real applause.

Salle and Robles, in the next to closing spot were the comedy and applause hit of the bill. After an opening number by Salle, they went into a line of good crossfire talk that was full of laughs. A ballad was sung by Robes in good voice, and a double Italian number followed. Several choruses of songs were sung and they closed, stopping the show. Although Charlie Robles is blind the audience were not aware of the fact and they went over on their merits.

Grace Ayres & Brother, with some nifty roller skating closed the show, to a good share of applause.

S. H. M.

MAJESTIC

(Chicago)

A capacity attendance viewed a very interesting and speedy outlay of vaudeville talent at the Majestic Theatre Monday evening.

Blanche Sherwood and Brother opened with lightning work on the double trapeze, winning recognition instantly. The couple work in unison and put plenty of life into their work.

Pietro, with masterful handling of his accordeon, offered syncopated and classical melodies to the entire delight of his audience.

McLallen and Carson demonstrated their talents on skates, and along comedy lines McLallen supplied laughter continually with his constant chatter.

Felix Adler and Frances A. Ross continued to keep the audience in a splendid mood with their nonsensical bits. Adler is quite a favorite here and his work is well liked.

The Four Marx Brothers in "On the Balcony," are making their fifth appearance here this season. Their miniature musical comedy bubbles over with bright, breezy bits, good singing and instrumental work. The comedians are truly comical and scored. They registered the hit of the program.

Al Herman, black-face comedian, scandalized the various artists on the bill and sang a number in clear, beautiful tones. Herman held the difficult position with ease.

Howard's Ponies closed the performance with a clever routine of tricks that were appreciated.

H. F. R.

PALACE

(Chicago)

The final week of the Palace Music Hall as a vaudeville theatre for the balance of this season offers a program that lacks life, though composed of standard turns.

Anderson and Yvel opened with a lively roller skating novelty, introducing some daring stunts that netted them enough appreciative returns to present with second honors of the afternoon. They took five curtain calls.

Sully and Thomas, with comedy singing, talking and dancing, barely secured enough applause to warrant them taking a bow.

William Gaxton and company in "Kisses," though offering an act that is ancient to local theatre-goers, scored the hit of the bill, with well placed comedy that was thoroughly enjoyed. He also assisted the Cameron Sisters, helping them to register distinctly. The Cameron Sisters officiated in toe and fancy dancing that aroused enthusiasm and pleased the majority of the patrons.

Harry Watson, Jr., in "The Young Kid Battling Duggan" and the telephone scene, scored laugh after laugh in their burlesque comedy bits.

Kellam and O'Dare held the next to closing spot nicely, with singing, dancing and a display of wholesome comedy. The man was an individual scream.

Fred Lindsay, the Australian Whip Cracker, closed the show with a series of Australian pastimes that held the audience attentive.

REVIVING "HINDLE WAKES"

"Hindle Wakes," a play which had a short run in New York some ten or twelve years ago, but attracted much attention, is to be revived and will be presented by the Vanderbilt Producing Co. at the Vanderbilt Theatre on or about May 15th.

James Montgomery is staging the piece, which is now in rehearsal. The cast includes, Eileen Huban, Woodford Kane, Alice Belmont Gordon Ash, Walter Edouin and Gilda Leary.

The piece will open under a new name, at present, it is called "Fanny Hawthorne from Hindle Wakes," but this may be changed before the opening date.

NEW ACT

ALICE BRADY AND CO.

Theatre—*Bushwick.*
Style—*"Cassie Cook of the Yellow Sea."*
Time—*Twenty-four minutes.*
Setting—*In two (special).*

Alice Brady has taken the fifth episode of "Drifting," in which she appeared at the Playhouse prior to her recent illness, as her vehicle in vaudeville. With her, is John Cromwell in the leading male role, that of "Badlands McKinney," played by Robert Warwick in the Brady production, Rose Winter as Lady Beamish, William Blaisdell, as Ramirez, and Barney Turner as a China boy. It may possibly be our imagination, but despite the mustache, John Cromwell bears a decided resemblance to Robert Warwick. In fact, all one has to have, to bear a resemblance to Warwick, is a certain type of nose, and this type Cromwell has.

The fifth incident of "Drifting," for the benefit of those who have seen the play and have forgotten, and also for those who have not seen the play, is the scene in the interior of Ramirez' waterfront inn, where "Cassie Cook," and "Badlands McKinney," arrive after their eight-day trip in the mountains, and after their thrilling adventure with the headsmen at Tung-Kow. We wondered how an audience could enjoy seeing just the one episode, when little of a synopsis is told, or given to explain how the pair met in Tong-Kow, how they were pursued by the Jhanzies (the tribe of headsmen), and escaped after a number of hair-raising episodes. Nothing is told of the past of either, but an inkling as to the reputation of "Badlands McKinney" is given, as well as a little about "Cassie Cook, Queen of the Yellow Sea," also known as "Queen of Sheba." Nothing is told of how she ran away from home and came to China.

However, enough is given to make it interesting, and also to prevent it from being entirely incoherent. And the finish is of sufficient dramatic value to make it a success. Miss Brady certainly will not lose any of her fans by her advent into vaudeville, and she is likely to gain many more.

G. J. H.

GORDON AND DELMAR

Theatre—*125th Street.*
Style—*Song and piano.*
Time—*Twelve minutes.*
Setting—*In "one."*

This is an ordinary man and woman piano act that does nothing out of the ordinary. The woman opens the act with a popular "blues" number, accompanied by the male end of the act at the piano, which is followed by some double numbers. The woman has a fair voice, and work rather stiffly, while the man seems skeptical about playing the piano and has absolutely no stage presence. The act is simply an ordinary small time offering that may get by in the smaller three a day houses.

S. H. M.

BAGGOTT AND SHELDON

Theatre—*State.*
Style—*Juggling.*
Time—*Ten minutes.*
Setting—*Special.*

This is a man and woman who use a special set in "two." They open juggling Indian clubs, and then go to hat throwing and hat juggling. The couple are neatly attired, and the act is well routined. Both parties are capable jugglers and get a bit of comedy here and there throughout the act. As an opening or closing act this offering will hold interest on any bill.

S. H. M.

VAUDEVILLE

FIFTH AVENUE
(Last Half)

Curzon Sisters opened the show. The girls use a special set in full stage. Their feats of aerial and iron-jaw work, besides being difficult are pretty to look at. Opening the show the girls did well taking three bows.

Bernard and Garry were on number two, which was entirely too early for them. Both work in brownface. They sang several numbers in harmony, and close the act with a special number during which they offer vocal impressions of Eddie Leonard, Creole Fashion Plate, Eddie Cantor and Al Jolson. Considering the spot they did exceptionally well, but they would have done better later on the bill.

Smith and Barker presented a comedy sketch entitled "Good Medicine." The story is that of a doctor who is meeting with reverses and lives with his wife in his office. He gets a job as an errand boy in a grocery store, and as he leaves to go to work, a woman comes in seeking medical aid. Dialogue goes on between the patient and the doctor's wife, and he comes back with an arm full of food. After he informs the patient that there is nothing wrong with her, she tells him she is the owner of a hospital, and gives him a position as head surgeon. The comedy situations throughout the act are well worked out, and it got many laughs, closing to several curtains.

Harry Fox and Beatrice Curtis, assisted by a male pianist, offered "Interruptions." Fox opens the act in "one," with a number and some patter that is full of good laughs. He is interrupted by the rising of the curtain and two men placing the piano; then Miss Curtis comes on and after some dialogue, they sing a double number, and close with a wedding number. The act is well put together, and is a real laughing vehicle. It stopped the show.

Mabel Burke sang the choruses of several old songs in celebration of the third of a century. She did well.

B. C. Hilliam, an accomplished pianist, assisted by a Mr. Rowe, a tenor sang many numbers, including a number based on Rachmaninoff's "Prelude." They sang two encore numbers.

Murray Kissen and Company came next, with a comedy act called "The Barber of Seville." Kissen is assisted by three men, all of whom do the parts assigned them in good style. The act is full of solid laughs, and the number sung by the four are well selected. They stopped the show and for encores did a few comedy bits in "one."

Yvette Rugel, assisted by Leo Feiner at the piano, sang several numbers in her charming manner, closing with "Swanee River," sang in minor. Miss Rugel stopped the show, and will do the same thing on any bill in any position. She is a real performer, who knows how to deliver her material, has plenty of personality and is a really great performer.

Edwin George held the next to closing spot, with his burlesque juggling and talk. He has a good fast line of bright talk, a good deal of which is based on current topics. He also tied the show up for a few minutes.

Theodore Bekeiff Dancers, a troup of Russian and toe dancers, closed the show to a good share of applause. S. H. M.

STATE
(Last Half)

Mack and Castleton, two young men, opened the show. The boys opened with a comedy song and dance. This gave way to an eccentric acrobatic dance by one of the boys, while the other did a single Russian dance which introduced a lot of good floor work. A bit of talk which means nothing gave the boys a chance to get their breath and after a bit of acrobatics they closed with a double dance to a good share of applause.

Armstrong and Gilbert Sisters, before a special drop in "one" opened with a fast number sung by the trio, with the man at the piano. A popular number by the trio followed, which led to a comedy double number by the man and one of the girls. A comedy wedding number was delivered by the other girl in good style, and they closed with a trio number. For an encore the three sang Eddie Leonard's "Ida." The comedy by the man while playing the piano is well chosen. The act will please on any bill.

Mme. Dore's Celebrities came next. This is an act that is suitable for any bill. The members in it all have good voices and their singing is a treat. There is a bit of comedy here and there throughout the act that got laughs, and they closed to many bows.

Senna and Stevens, two colored boys, were the laughing hit of the bill. They use a special drop in "one" representing the interior of a Chinese laundry. One of the boys does a Chinese character. The dialogue used by the two pertained to the "colored gentleman's" belongings which were entrusted to the Chink to clean. A burlesque fistic battle and the patter got the boys plenty of laughs, while their singing and dancing went over well. The act stopped the show for several minutes.

Lucile Chalfonte, assisted by a pianist, gave her impressions of Jenny Lind. This lady is an artist. She has what can truly be termed a wonderful voice, and is bubbling over with personality. The numbers used are well selected, and she had no trouble in stopping the show.

Bernard and Scarth presented their comedy skit entitled "The Tale of an Overcoat." The offering contains a raft of good comedy, and is overflowing with laughs. The act is a real big time act and will hold its own on any bill. It took several bows. S. H. M.

JEFFERSON
(Last Half)

The house is handsomely decorated in honor of Jubilee Week and the bill, comedy predominating, had no weak spots. Daly and Berlew opened the show with a clever routine of dances, that would have gone over equally strong in any position on the bill.

Rule and O'Brien, the former at the piano, sang several songs in pleasing manner and toward the end of their offering supplied some comedy as well. Their selections are well chosen and they are past masters at the art of putting songs over.

Harry Hayden and Co., in their comedy sketch, went over well as usual, Mr. Hayden being at home in the role of the love-sick boy who finally summons enough courage to treat his girl rough and so rises in her estimation. The rest of the cast support Halden in admirable manner.

Coscia and Verdi gathered a hand that all but stopped the show with their violin and cello offering, one playing straight and the other a comic with a style of his own. In addition to playing their instruments well, the team kept improving their comedy as they went along, until they closed to a solid hit.

Charlie Ahearn and Co. handed out the laughs with his novel hard-boiled burlesque stunts, all of which went over very well. Although containing many rough spots, the act on the whole moves along fast, and the different bits presented with a minimum amount of lost motion.

Story and Clark put over their singing act in a finished manner, getting everything possible out of a song. Outside of the man's selections on the xylophone, which might be brought up to date, the act is one of most pleasing of its kind.

Loney Haskell livened up the next to closing spot with his monologue and different stories which did not take at first but went over strong at the finish, nevertheless. Parts of his monologue are usually clever especially when referring to the intelligence of the audience and the psychology of applauding the actor to spur him on to better efforts.

Paul Whiteman's Saxophone Sextette, with Colletta Ryan, late Ziegfeld prima-donna, closed the show with a polite interpretation of musical numbers. The act is the kind that will probably do better in a better house for it is up to the Whiteman standard of quality and executed in dignified manner. Perhaps too much so. Miss Ryan is tall and statuesque and it would not hurt the act if she were not so stiff. The musicians in the act are all well known and skillful players, but somehow whether due to the arrangement of their numbers, they fail to put at least one song over with a punch—to make enough noise to let the audience know the act is *with* them. M. H. S.

REGENT
(First Half)

The Kitamura Brothers opened to a good-sized house, with an offering consisting of risly, contortion and equilibrist work. Their work was effective and in the first spot netted them several bows.

Jack "Rube" Clifford, was programmed for the second spot, but was out of the bill, replaced by Kennedy and Kramer, a man and woman combination who did a series of tap and clog-dances using their own mat. Their opening song doesn't aid any too much to win the audience's favor, for it consists of a yelling match between the two, the woman winning. But their dance work is good, and they almost stopped the show with it.

Agnes Scott and Herbert Yost and Company pleased with "an experiment in one act by Ida L. Ehrlick." It was billed, "The Wedding March." The company consists of another man and woman, bringing the cast up to four people. It's an entertaining sketch, and done well by the cast. Miss Scott's clothes on her first appearance do anything but make her look attractive. After her change, her appearance is improved. We wonder if the goolashes are worn for comedy purposes? If they aren't, they can be dispensed with. If they are, they may as well be left off, for they didn't get a giggle.

Judson Cole couldn't have possibly secured two better kiddies from an audience to aid him in doing a bit of his act, than if he had planted the two he brought up during this performance. While Cole himself is a thorough entertainer, and gets plenty of laughs on the merits of his comedy done with his magic work, the two kids were really the hit of the show.

Newhoff and Phelps, with a fine collection of songs well rendered scored one of the hits of the bill. The numbers are handled exceptionally well, the enunciation is excellent and their manner of presentation is all that could be hoped for. They stopped the show here.

Billy Sharps Revue closed the show. Sharp has his company do imitations of Marion Harris, Ann Pennington, Irene Bordoni, Herman Timberg and various others. With the exception of the Timberg bit, the imitations may be good specialties, but they're not very good impressions. Sharp's impressions are also good—as dance bits, but not as imitations. The shimmy bit sets the standard of the entire act which after all is just a cabaret revue. G. J. H.

COLISEUM
(Last Half)

The 102nd Engineers, Company F, was the feature for Thursday night of Jubilee Week. A reel belonging to the Engineers, showing parts of their training, and their work, was shown in the early part of the evening, and after the vaudeville programme was over, the company gave an exhibition of how to lay a Lampert Foot Bridge.

Whitefield and Ireland, on second in a skit called "Umphs-Ville," got some laughs, in fact quite a few, but they flopped on applause at the finish. The trouble with the turn lies in the fact that it consists of too much straight gagging. By that we mean that they digress from the plot (which the skit is supposed to have), just to get in a gag here and there, and most of these lines are old. Their personalities are not strong, and that finish bit, with the girl doing an eccentric dance and the man singing through a megaphone is strong.

The Courtney Sisters and their Ultra Strong Quartette, stopped the show. Fay Courtney drew lots of laughs whenever she did something intended to get a laugh, and Flo Courtney brings out her fine personality as effectively as ever, even more so. Their song routine is well selected with the exception of the very last number which they did, following Flo Courtney's cute little speech of thanks. This number was the weakest one they offered. "The Easiest Way" bit is a classic.

Leavitt and Lockwood, assisted by Brother Ray at the piano, and in several comedy bits, also stopped the show. Here's a team who can do practically anything on the strength of their personalities and make the audience like it. And they did.

The Choy Ling Foo Troup offered magic, equilibrist work, contortion and various other bits done by a Chinese troupe formerly with the circus (it may have been this one), with two of the troupe hanging in the air by their ques. The stunt in which one dived through three window-like apparatuses with knives stuck through them, is a good one, but one that causes more shudders on the part of the audience than applause.

Vincent O'Donnell wasn't billed, but was recognized on his entrance. He also stopped the show, with a number of published songs.

Stafford and De Ross was the opening act, doing a cycle of songs and dances, assisted by a pianist. The man's voice is somewhat weak, and a soft collar with a tuxedo didn't make his appearance any too good. The act on the whole though, was pleasing. G. J. H.

PROCTOR'S 125TH STREET
(Last Half)

Seven acts and a Dorothy Dalton picture formed a pleasing bill last Thursday evening.

Beagey and Clauss opened with a good roller skating act, the lady presenting some clever single work and with her male partner appeared in various whirls and dance steps. A one-foot whirl was well done by the man and for a finish a whirl with a hand and foot hold earned them much applause.

Jack Vier, in street clothes, introduced himself as a trapeze actor, and after he had assisted in rigging up his apparatus, he laboriously climbed to the trap, by aid of his hooked cane. His awkward attempts at balancing caused much amusement. For a finish, he balanced himself on a rocking cahir and when it slipped, fell to a foot hold, causing gasps and screams in the audience. Three bows.

Burke and Burke as the "Lady and the Messenger Boy," had quite a lively exchange of repartee, the conversation being mostly about each other's relatives, spoken of in derogatory, but with the boy indulging in a line of natural "hick" stuff, was well worked up by both for several recalls.

Clifton and DeRix, two small girl comediennes, opened in comedy tough Floradora Sextette, using many funny and original movements. "Scandal," was a good double number and their "Tucky" song provided a few serious moments. Then came more horseplay, including the slapstick through the drop. They looked well when stripped to black tights and showed some novel dancing steps for two recalls.

"Springtime" played two men and four girls, opened by the girls being introduced individually to the audience by the Juvenile, before a fancy eye, which changed to a pretty full stage set. A "Springtime" song disclosed good voices for the entire ensemble and the dance was continued by two of the girls. The business of "getting rid of a stolen purse" was worked up in good shape by all concerned and some clever dancing was also shown. The prima donna, as well as the other three ladies, were pretty, and all were handsomely gowned.

Joe Darcy had all the dulcet notes in his vocal vocabulary, and his plaintive croonings and coaxings were so well liked that he had to take three encores. A medley of "blues" and the "California," "Lay Me Down," and the "Yoohoo" number, with the yodel effects were the best.

Adelaide Herrmann and Co., with a handsome stage setting and hangings, closed the show. The various tricks and productions had the stage well littered up before she got through. The "Joan of Arc" lady was nicely produced from under the canopy, and the finale, consisting of Noah's Ark, had the audience thoroughly mystified as to where all the animals had been hidden, not to speak of the beautiful young lady, whom the ark housed. F. M.

NEW ACTS

GILLESPIE GIRLS

Theatre—*58th Street.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In "Three".*

Three girls, two of whom sing and wear pretty gowns, while the other assists at the piano. The act is nicely produced, and the girls sing and harmonize well, but need considerable more work before they can expect to make any of the larger houses.

They open with the girl at the piano, and the other two singing off stage "Sole Mia," coming on slowly, clad in pretty evening wraps. After the Italian selection, they removed their wraps and sang a few introductory words and then went into a popular number. One of the girls sang a published ballad which was followed by a piano solo.

The other girl then did a single which was about the best bit of the act, a song which gave her an opportunity to imitate several different characters. At the close of this number, she was joined by the other girl in a special Spanish number, followed by a duet. They closed, singing a chorus of a blues song, but made the mistake of coming back with an encore when the applause did not warrant more than a bow. For an encore they sang "When You and I Were Young, Maggie," which was not so good. M. H. S.

SAMMY WHITE & EVA PUCK

Theatre—*Audubon*
Style—*Comedy, songs and dances*
Time—*Fourteen minutes*
Setting—*In one*

Sammy White and Eva Puck are both out of productions but are better known to vaudeville as having been formerly of Lou Clayton and Sammy White, and of Harry and Eva Puck. The two make a great combination for vaudeville, the only trouble being that they didn't seem to do enough, when reviewed. They did twelve minutes together, and then Sammy White did two minutes alone.

The act is full of laughs, for they clown through all the work, doing comedy eccentric dances, opera burlesque, and burlesque of other kinds.

Miss Puck does most of the clowning, and does it effectively. At the finish of the act, Sammy White did some comedy impersonations, and closed with a bit of the dance which he and Lou Clayton did as a feature of their act. G. J. H.

MAUREEN ENGLIN

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In "One."*

An attractive young lady, nicely dressed, and a pleasing voice. Three assets right at the start. Yet, Miss Englin won't do for the big time houses. That is, at present.

This shouldn't be discouraging by any means to Miss Englin. For she does make a good single for the better small-time houses, and should keep working steadily on her merits.

What she lacks to make her a big time single is finish. She needs about two seasons of polishing on the smaller circuits and if she makes use of each week that she works she should be ready for the big-time. But we are sure Miss Englin plans better things for herself. Her present routine is a good one for the type of houses she is playing. It included "blues," a "Mammy" ballad, and a comedy number in addition to a good opening song which would be still better if she left off the opening verse. G. J. H.

VAUDEVILLE

BENNETT TWINS

Theatre—*Greenpoint*
Style—*Singing and dancing*
Time—*Fourteen minutes*
Setting—*In two (Special)*

It is a well-known fact, but can bear repeating, that Gladys and Katherine Bennett were the strongest parts of Harry Carroll's Revue in vaudeville during the past two seasons. We emphasize that fact at the start, to bring out the other fact that if any two girls from a big act, are welcome to vaudeville in an act of their own, it is the Bennett Twins.

The girls have secured a pretty silver drop, bordered with black, some beautiful frocks, some very clever numbers, a more than capable pianist, and with these, added to their own clever selves, have turned out an act which can't miss. Elliot Jacoby is the pianist, who looks neat, accompanies the girls well, and does a dandy solo to fill in between waits.

In their first number, a "School Days" bit, the two appear in little gingham frocks, and sunbonnets. This is followed by a "Southland" number, done in excellent harmony. We should not have said excellent harmony in regard to that number alone, for the Bennett Twins do the same with every number they use.

A special number, "We're the Pride of Paradise Alley" had a lot of cute lyrics to it, and was done with the kids in raggedy costumes, Gladys doing a boy, and Katherine as the girl. For "Swimmin' Hole," which the girls did with Harry Carroll, they appear first in gorgeous little capes which cause the women in the audience to gasp with admiration and on removing the capes, disclose pretty little pink frocks in which they are adorable.

A dance routine, containing dandy back and forward kicks, and Russian steps, serves for a knock-out finish, to a dandy little act.

Remarks on our part about the girls, in regard to how sweet they always look, of how their personalities just makes an audience love them, are really unnecessary.

All that needs to be known is the fact that the Bennett Twins are doing an act of their own, and that vaudeville is waiting to receive them with open arms. For even though they never had the Prince of Wales and the King of Spain, as their guests, we doubt if another sister act has ever won the affections of vaudeville audiences as completely as these two have in the past. G. J. H.

PHIL DAVIS

Theatre—*City.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In "One."*

Davis is a blackface comedian and songster, who gives the impression that he is attempting to follow in the footsteps of Al. Jolson. His numbers were, in spite of this, well done, and scored with the audience at this house. Davis is dressed in a black business suit, with trousers that would survive another pressing.

Davis' first number was one of the many coon songs of the day, and, done in his own style, with a little attempt to emulate Jolson, scored instantaneously.

Following this number, there was another song, a semi-ballad, which went well enough.

After some old jokes had been told, Davis impersonated Eddie Leonard, singing his song "Roly Boly Eyes." The number sold itself, as usual, and Davis took the credit. After another comedy song, Davis closed to a good hand, and made a little curtain speech. A good act for the smaller houses. D. S. B.

NEW ACTS AND REAPPEARANCES

GRACE VALENTINE & CO.

Theatre—*Hamilton.*
Style—*"Fourflush."*
Time—*Nineteen minutes.*
Setting—*In three (special).*

We thought Miss Valentine was rather cold-looking on her entrance. And then as her playlet progressed, we changed our mind and found the reason for our first impression. It was because she didn't smile. When she smiles, one warms to her. And when she begins to flash her personality, one likes her still more.

Grace Valentine has plenty of opportunity to show her personality in "Fourflush," which Hal Crane wrote. It's a story of a model who meets another "flourflusher," posing as a millionaire, by appointment in a restaurant. Even the waiter is fourflushing, for he has just come from a cheap café, put on a French accent and a mustache, and has landed a job in the "Ritzie" restaurant.

He knows the girl, and she recognizes him, having patronized the cheap place. Both keep mum, and she fourflushes the fake millionaire, and he does the same with her. The final straw comes, with the artichokes, when she discovers that she can't eat them properly and her conscience bothers her anyway. She makes a clean breast of everything to the escort. He still keeps his character, but when the "works are queered" by the waiter, also "fesses" up. He departs, the girl having given him to understand that they are through. However, she gets his 'phone number from the waiter, and announces that the chap who just went out is her future husband.

Carlo de Angelo is very good as the waiter, and Kenneth Irving Mitchell pleasing in the other male role. The entire offering is pleasing, and will serve Miss Valentine well. G. J. H.

HARRY D. WARD & CO.

Theatre—*Jefferson.*
Style—*Comedy sketch.*
Time—*Twenty-five minutes.*
Setting—*In "one" and "threee."*

Harry "Dutch" Ward and Company, with Grace Ellsworth, are doing the same "Baby" act formerly done in vaudeville by Solly Ward.

The sketch is well acted and there is every reason that the vehicle which always went over strong will continue to amuse audiences with a capable comedian who was last seen in burlesque.

The act opens in "one," with Ward as a Dutch comic husband and Miss Ellsworth as the scolding wife. In her absence he flirts with a Madamoiselle who is collecting funds for the orphan babies of France. The wife returns in time to catch them flirting and the French girl leaves saying "chez vous," meaning that she will see him at his house, and he answers that he has already had a shave.

Going home to "fight" the couple exit and enter again as the act goes to "three" and the subsequent business is more or less of a family quarrel during which time he packs and unpacks his grip according to the way his wife behaves. Later, the French girl arrives and everything is straightened out in the end, when they accept an orphan and the husband heeds the call of the baby he has adopted rather than the call of the grown-up French baby who is waiting for him downstairs.

The sketch of course, has unlimited opportunities for comedy as it runs along and the trio composing the cast did very well, gathering all the laughs possible. M. H. S.

JEAN & VALJEAN

Theatre—*Jefferson*
Style—*Comedy-acrobatic*
Time—*Seven minutes*
Setting—*In "three"*

The girl, in abbreviated costume played straight while the man as a Charlie Chaplin comic, dumb, also did acrobatic stunts on the rings as well as supply the comedy. After the girl opened the act, the comic came on and the rest of the offering was a series of legitimate stunts by the girl excepting when she spoke a few words to her partner; the man always ended his efforts by a little comedy touch.

Toward the end of the act, the girl with the aid of a head strap under her neck whirled around, suspended from a trapeze and the closing bit gathered some laughs as the girl swinging back and forth on the rings barely missed her partner who moped around as if he did not realize the close shaves he was getting every time the girl swung past him.

Although the man makes a pretty fair ringer for Chaplin, almost any sort of comic make-up would be better, for the movie comedian has been impersonated and imitated until the audience fail to appreciate its merits. The act however, as it stands is worthy of a spot on the three a day and similar houses.

M. H. S.

FLORENCE BRADY

Theatre—*Regent.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*In "One."*

This young lady is neatly attired in a white and silver dress, which goes very nicely with her coloring, which is dark. She is a brunette, and has a flashing smile that always plays about her lips, giving her the maximum amount of personality needed for this single turn.

She sang numbers exclusively, and did little or no talk to interfere with her routine. The first number on her varied program with "Some Sunny Day," and, as the rest of her songs, was sung in "coonshouter" style. This goes very well with her character, and was not at all offensive. The number was well done, and pleased the small assembly.

Following, in regular intervals, were more songs, of the popular style, all of which went to make up a good program.

D. S. B.

MABELL AND COMPANY

Theatre—*23rd Street.*
Style—*Dancing.*
Time—*Sixteen minutes.*
Setting—*Special.*

This act is composed of seven people, five of them dancing choristers and a man and woman. The entire ensemble open the act with a routine of toe dancing, which is followed by a dance by Mabell and the man. The five dancers do something while the man and woman make their changes. The man, who has no singing voice attempts to sing a number with one of the girls, but it does not register. Mabell is a clever toe dancer, and the members of the company appear to be capable dancers. The act is poorly routined, besides being very crude. The man in the act should under no circumstances attempt to sing. He is a good dancer and should stick to that end of the profession. Perhaps if the act is properly routined, and the musical setting changed in spots it will go over, but in its present shape it is not even a good three a day act. S. H. M.

PRINCESS NAI TAI TAI

Theatre—*Audubon*
Style—*Singing*
Time—*Fourteen minutes.*
Setting—*In two (special)*

The Princess, claimed to be a full-blooded Chinese girl, and also said, in a speech at the end of her act, that she was educated in England, and had toured the world. This speech was made to explain her perfectly good English. We would much rather have heard an explanation in regard of her voice.

It wasn't by any means a bad voice, for it had a pleasing quality. But whenever she would hit the high notes, the Princess would get into difficulties. She wouldn't be exactly flat, but she did sound very much as though she had a cold in the nose. Let us give that as explanation in regard to her voice.

The Princess has a pianist with her, who also vocalizes between her numbers. She works in a special setting in two, emerging from a vase, and going into a prologue about being enclosed in the vase for years, and being allowed an hour for freedom to spend with the audience. True, she spent only fifteen minutes, but let that go.

She used a number of published songs, and also sang a Chinese version of one, in addition to a Chinese chant.

The Princess said that it was sung in "Mandarin Chinese." "Mandarin" is not the name of any particular tribe of Chinese, but is supposed to be the title of one who in England would be a Lord, or Duke.

She's pretty to look at, and as we said before, her voice does have a pleasing quality, now and then. The act will do as a novelty for the better small time, but that is all. G. J. H.

MELVILLE & RULE

Theatre—*Fifth Avenue.*
Style—*Talking, singing and dancing.*
Time—*Sixteen minutes.*
Setting—*Special.*

This is a man and woman, who work in front of a special drop in "one," that represents the exterior and vestibule of a private dwelling.

At the opening, the man in the uniform of a butler is found holding a conversation over the phone, with a delegate of the servants' union, whom he invites up. The woman enters and the couple go into a corking good routine of comedy chatter, that is good for plenty of laughs. At the man's exit, the woman goes into a comedy song, which she puts over in good style. The man comes back in a walking suit, and another phone bit is used, giving the woman a chance to make a change, and come back. After another bit of dialogue, the couple finish with a dance.

This is a rattling good man and woman comedy act, that will be able to hold down a spot on the better class bills. S. H. M.

HARRY ELLIS

Theatre—*23rd Street*
Style—*Songs*
Time—*12 minutes*
Setting—*In one*

This chap opens with a short announcement that he will sing a few popular numbers, and he announces each number that he sings. He opens with a fast number, then goes to a ballad, after which he sings a "twilight" number, which he finishes with a falsetto voice, and he closes with a Yodel song.

Ellis is a robust tenor, but although his voice is full of volume, it still possesses sweetness. His enunciation is good, and he appears neatly attired in a tuxedo suit. As a single, Ellis can hold his own on any bill. S. H. M.

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TWO HUNDRED NEW PLAYS

When two hundred new plays are produced in a single season as was done during the present one, now fast drawing to a close, it seems as though the high mark in play production has been reached.

This is remarkable, for the season as everyone known has been a disastrous one, and play after play has followed each other in the theatres.

To be accurate over two hundred plays saw the light of day during the past season, a total to conjure with when one considers the vast amount of money expended before the first curtain went up.

A few, only a few, scored big successes and these of course earned their producers a fortune and the amount of money that passed through the box offices amounts to millions. Together with these, the money taken in by the Broadway houses, practically all of which were open during the entire season is inestimable in amount.

In connection with the large number of plays presented produced here last season, the display of interest on the part of the general public is little short of amazing. The theatre going public, always large in New York has during the last few years increased a hundred times. People who took but a passing interest in the plays have grown greatly interested, not only in the seeing of the new offerings but in the discussion of them and their adoption as general subjects of conversation.

The daily newspapers quick to grasp news possibilities, quickly saw the interest and as a result are printing more news regarding the theatres than ever before. So much news in connection with the new shows and the people connected with them is printed in the dailies that the work of printing theatrical news in the weekly trade papers is fast becoming a most arduous task.

It is generally admitted that the people of the United States are the greatest theatre loving people in the world. For the most part they know what a good show is or should be and are quick in forming opinions as to what is good to see and what is not.

We mention this because there was a time, not so long ago, when a play had to bear an European mark before it was accepted as good or widely patronized by the American theatre going public. Perhaps there was a time when better plays were produced in Europe, but not now.

The enormous number of plays presented during the past season gives some idea as to the discrimination of the American public and also should give the producing manager some inkling as to the thought he should give to his coming productions before deciding to launch them.

BERT WILLIAMS' ART

[The *Art Review* reprints the following article on Bert Williams. It appeared in the December, 1916, number of *The Soil*, a magazine edited by the late R. J. Coady, now discontinued. The author, who signed himself J. B., was evidently Coady.]

"I don't know how to talk about art. I don't know much about it. My job is to make 'em laugh. When they laugh I know it's going," Bert Williams says. He seems at all times unwilling to speak about his work and has to be pressed a little, or else it is necessary to get him interested unawares. To my question, "Minstrels," he said, "are a thing of the past because there are no more minstrels. To cork your face and talk politics is not minstrelsy. There are no more men like 'Daddy Rice,' the originator of minstrelsy, but I think the art will be revived."

"What element," I asked him, "of your work are you most interested in?" "Character," he said. "I try to portray the darky, the shiftless darky, to the fullest extent; his fun, his philosophy. Show this shiftless darky a book and he won't know what it is about. He can't read or write. But ask him a question and he'll answer it with philosophy that has something in it. There is nothing about the fellow I work, that I don't know. I have studied him, his joys and sorrows. Contrast is vital. If I take up a lazy stevedore I must study his movement—I have to, he's not in me—the way he walks, the way he crosses his legs, the way he leans up against a wall, one foot forward. I must imagine an idea and find out the way it would strike him, what he would do and think about it at any particular moment, before any particular audience in any particular frame of mind, and imagine how to 'put it over' to the audience. It's in a monkey to make people 'feel funny' because he's born that way, but it's not in me. To make people laugh I have to work it out carefully."

He reflected a moment, and said:—"If I were free to do as I like I would give both sides of the shiftless darky, the pathos as well as the fun. But the public knows me for certain things—if I attempt anything outside of those things I'm not Bert Williams."

On being asked how he knew what the public wanted he said:—"I don't. Nobody knows what the public wants. It's a mystery. We try one thing and if it doesn't go we take it off and try another. I thought 'The Raven' would be a hit. I thought it was something worth while, something new. But it didn't go. Nearly everything I try I think is good, or partly good, only I'd rather give both sides. I often think of the old court jesters, how they used to make the guests weep before they made them laugh, but I have to do the thing of the moment because time is too short. The present show changes too quickly to lay out for a definite aim, to build up. One can't build up a character in a hurry."

Those of us who have followed Bert Williams' acting will, is seems to me, agree to the truth of this, of the fact that he has not given us all he might, and that the feeling of a vast reserve of power he certainly carries with him. He is the only actor I know who can express melancholy, if even for an instant, and then suddenly cause wild outbursts of laughter and applause in his audience. "One can't do what one wants," he repeated two or three times, without, however, wishing to emphasize the idea that he could be pathetic, if he would."

DANCER IN PICTURES

Thelma Harvey, well known dancer, now at the S. S. Flotilla, is appearing in one of the leading roles in a motion picture being produced by the Wisteria Productions, Inc.

Answers to Queries

J. L. B.—We have no record of the play "about Gotham." Louise Eldredge starred in "The Streets of New York" in 1867; Frank Mayo in 1871 and after. We have no record of Frank Kilday appearing in that play.

H. H.—Johnny Wild died at Idlewild, near Troy, N. Y., March 2, 1898.

B. B.—John T. Brush was president of the Cincinnati Club. He was a member and director of the National League.

R. S.—James B. Hickok, (known as "Wild Bill"), died in Deadwood, Wyo., Aug. 2, 1876.

G. & S.—"The Mikado" was produced July 20, 1885, at the Union Square Theatre, New York.

Change—Charles (Kid) McCoy's right name is Norman Selby. Tommy Ryan's name was Joseph Youngs.

Rest—The Anton Seidl funeral services were held at the Metropolitan Opera House, New York, on March 31, 1898. The body was cremated at Fresh Pond, L. I., N. Y.

Sub.—Fred Soloman played Francis Wilson's rôle in "Erminie" at the Casino, from May 7 to 18, 1888.

Lex—The Union Square Theatre, New York, was opened Sept. 11, 1871.

Short—Harry Yost was a partner of J. Fred Helf in a singing and talking act. Helf was also a song writer.

X. O.—"Enchantment" was a spectacular play produced by the Kiralfy Brothers at Niblo's, New York, Sept. 4, 1879.

Oriole—The Odeon Theatre, Baltimore, was first opened in 1867, by Joseph Raiber.

Sinn—Cora Tanner appeared in "Drifted Apart," supported by Louis Massen.

Ras—Horace Cone, Jr., died Dec. 21, 1896, at Houston, Texas.

Fist—Jas. J. Corbet first presented "The Naval Cadet" Nov. 25, 1895, at Lynn, Mass.

S. W.—Billy Barry died April 15, 1898, at Brooklyn, N. Y. He left seven children; Emma; Clara; Robert; Frank; Charles; Lydia; and Wm. J. He did blackface until about the time he joined Hugh Fay.

25 YEARS AGO

Dennis Sullivan played "Shamus O'Brien" at the Tivoli Theatre, San Francisco.

Johnstone Bennett and S. Miller Kent played at the Hopkins Theatre, St. Louis.

James B. Gentry was granted a commutation of his sentence, to imprisonment for life, by the Pennsylvania State Board of Pardons.

"The Isle of Gold" was produced at the Olympia Theatre, New York.

The Folly Trio included Ward, Bradburn and Roy.

The Whirlwind DeForeests produced their act, entitled "The Tough Limber Girl."

Billy Birch died at his home in New York City.

Riley Grannan won his suit against the Westchester Racing Association, restoring to him the right of admission to their racetrack.

Rialto Rattles

SPEED AND COMFORT

"Flappers," said the comedian, "dress for speed and comfort."

COLLECTIVELY SPEAKING

Frisco, the dancer they name a city after, who is more or less well known for his ad lib wit, was walking up the main stem—otherwise Broadway—one fine day recently when he perceived, strolling down the street together, Eddie Cantor, Georgie Price and Lou Holtz. Frisco gazed at them a minute, then turned to the man he was walking with, and in his inimitable manner said:

"Th-there g-g-goes Al Jolsan!"

MUST HAVE LOANED IT

A New York man claims that his car has run over 200,000 miles. Must have loaned it to a friend.

EVERYONE A TIP-UP

A London newspaper in commenting upon the new seats in the Drury Lane theatre said "Every seat in the house is a tip-up."

JUST RELEASED

I went into a barber shop and the barber's name was O'Hara. (Page Jim Thornton).

IT SURE OUGHT TO

There is a new act in vaudeville called "The Canibal Maids." If there is anything in a name it ought to "eat 'em up."

QUITE A FEW

Over in Philadelphia there is a concern called "Slick's Vaudeville Agency." New York can also boast of quite a few slick booking concerns.

WHAT THEY USED TO BE

Walter Brower, vaudeville performer was once a drug clerk in a Louisville store.

Robert T. Haines was once a clerk in a law office in Kansas City.

Donald Kerr, was once a candy butcher in the Majestic theatre, Milwaukee.

William A. Brady was Jim Corbett's manager.

Gus Hill was a club swinger in vaudeville.

HE SAW THEM

Thomas Meehan, on his way home to Brooklyn late Saturday night saw what appeared to be a strange weird sight and overcome by fear he shouted and ran with full speed crying at the top of his voice. A policeman gave chase and caught him, and Meehan trembling with fear asked that he be taken to the hospital for he had seen some terrible sights, lions, elephants and tigers appear before him he said.

The officer after explaining that he had seen the circus animals being transferred to Brooklyn, quieted Meehan down and sent him home.

QUITE A DIFFERENCE

Isabel Rodriguez, the Spanish dancer in "The Last Waltz" now playing in Boston, speaks English fairly well, but when excited is apt to mix it up a bit. One day last week she went into a retail establishment to purchase some goods which was displayed in the window. She found it, but the saleslady asked a price much in excess of the figure advertised in the window display. A dispute arose and Miss Rodriguez, finally declared, "I do not want to talk wiz you, send for ze street walker."

"The what?" exclaimed the astonished saleslady. "Ze street walker, ze man who walks about ze store," replied Miss Isabel. It was then explained to the Spanish lady that a floorwalker was quite a different sort of person than the one she mentioned and the abashed dancer left the store without making a purchase.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

REGISTRATION BILL TO CURB TOURING THEATRICAL MGRS. UP

Defaulting Managers Will Not Be Allowed to Operate by the Terms of New Bill—Does Not Affect Resident Managers

LONDON, April 29.—Defaulting touring theatrical managers will not be allowed to operate by the terms of the bill presented in the House of Commons last week by C. W. Bowerman, which is called the Theatrical Employers Registration Bill. This bill, which was promoted by the Joint Committee of the Variety Artists' Federation, the Actors' Association, Musicians' Union and the National Association of Theatrical Employees, is substantially the same as that registration bill approved some time ago by the Entertainments National Industrial Committee, which at that time included in its membership the Actors' Association, the Variety Artists' Federation and the Association of Touring Managers. These three last named organizations are now out of the E. N. I. C., however, having resigned.

The Theatrical Employers Registration Bill, which has every chance of being passed, since it has the backing of the labor organizations, is framed to remove forever the noxious evil in the entertainments industry—the bogus, defaulting manager who takes artists far from home and strands them, leaving them to be potential victims of the most terrible circumstances at times. This bill, while it would unquestionably go a long ways toward ameliorating the existing unfortunate conditions in this regard, is not suitable to the Association of Touring Managers, which is the representative organization of responsible touring managers. The A. T. M. declares that it is fully able to cope with existing conditions.

The Registration Bill, as read by Mr. Bowerman, does not affect managers who are already licensed, such as resident managers. Managers of touring companies, variety, theatrical and also concert party must register with county officials, which has, of course, discretionary powers, and will not issue a license to any manager whose honesty and ability to bring his troupe back is questionable. The bill would really give the honorable touring manager a standing he has never before had, since the approval of the government gives him a legal status under which he will be able to conduct his business without the competition of insolvent and bogus managers, who assume no responsibility.

The Association of Touring Managers, while directly affected by the proposed Registration Bill, does not include in its membership managers of companies which tour music halls and concert halls. Managers in these two last named classes have been the greatest defaulters, and it is against them in particular, the A. T. M. asserts in defending its opposition to the bill, that the bill before Parliament is aimed.

COMEDIAN DIES

LONDON, April 24.—At the inquest of Joe Dixon, whose death at Leeds was recorded some time ago, a verdict of death by misadventure was returned. Dixon, a comedian, was taken sick on the Northeastern Station at Leeds, and died soon after his removal to the infirmary. Dr. William Macadam told the coroner that he found Dixon to be suffering from "methaemoglobinaemia," and explained that this was a form of blood poisoning that turned the blood brown and the body and limbs blue. In Dixon's possession were found tablets of potassium chlorate with which he gargled and ate before going on the stage to sing.

A fatal dose, according to Macadam, is 300 grains, or 60 tablets, and that it was possible for a person with a system unduly susceptible to potassium chlorate to be fatally affected by a small quantity.

There are, in the records, two cases of similar poisoning from potassium chlorate used as a gargle.

MOTHER OF TWINS SCORES HIT

LONDON, April 10.—Edna Best opened in Alfred E. W. Mason's play, "Running Water," last week, and registered an instantaneous success. Last year she rose to distinction playing "Peter Pan" and then, defying all theatrical canons for ingenues, she married and retired from the stage. A pair of twins were born to her two months ago, and while she was making a curtain speech last week a voice called from the gallery: "Say, Edna, tell us about the twins." She did. Miss Best is now safely ensconced in London's heart.

COMEDY COMPANY AT PERTH

LONDON, May 1.—Messrs. Ralland and Cameron have opened a season of comedies at the Perth Theatre in Perth. They have thus far given "Fair and Warmer," "A Temporary Gentleman" and "Billetted."

The company includes Mary Lovett, Evelyn Dawnay, Marjorie McLean, Amanda Day, Winifred Saville, Leonard Walker, Tom Squire, Victor Chilley, Fred Taylor and Bertie Ralland.

MUSICIANS STRIKE SETTLED

LONDON, May 1.—The strike of the musicians of the Gullivar Halls has been settled, and the representatives of the London Branch of the Musicians' Union have expressed a regret that the strike should have taken place. It was agreed that where the strikers' positions have not already been filled, musicians and musical directors could return to work immediately. Others will be allowed to return as vacancies occur, but not later than May 15th.

An arbitrator has been appointed to decide the question as to whether members of the union are entitled to minimum wages, the conditions of their employment settled only through their union.

Regarding future disputes, the following agreement has been made between Mr. Gulliver and the union:

In the event of any dispute between London Theatres of Varieties, Ltd., and the Musicians' Union, no strike or lockout shall take place until the matters in dispute shall have been referred to a Conciliation Board appointed by the parties, consisting of three from each side. The opinion of the Conciliation Board shall be expressed within fourteen days of reference, with a view to securing an amicable settlement. Failing a settlement within seven days, the Board, with the assistance of a neutral chairman appointed by the Ministry of Labor, shall give an immediate decision, and, should either party refuse to conform to such decision, the parties shall have liberty of action. Should either party refuse to appoint representatives to the Conciliation Board or refuse to meet the other party within seven days of being requested so to do, the parties shall have liberty of action.

MUSIC TAX OFF

PARIS, May 1.—The threatened "general strike of musicians" in France has been called off. This is due the Government repealing the proposed additional tax of fifteen per cent on restaurants where music was played, or dancing allowed.

"LA BELLE ANGEVINE" IS DULL

PARIS, May 1.—"La Belle Angevine," the new comedy by M. Mauriece Donnay, was presented at the Varietes here after being postponed on account of the sudden illness of Mlle. Spinelly, who was scheduled to appear in the leading rôle of the production. Her place was filled by Mlle. Jane Marnac, who learned and rehearsed the rôle in five days.

The piece proved to be slow and dull, lacking in originality or humor. It isn't worthy, by any means, of the author who wrote "Amants" and "Oiseaux de Passages."

"La Belle Angevine" is the nickname given to Baron Mongerey, the nickname being one that is given to a prize pear, and in Parisian slang, a pear is meant to signify a fool. The Baron is constantly being cheated by those who pose as his friends, and by girls who manage to secure large sums of money from him. Bridget, a young student, tells him that she wishes to see something of fast life, so the Baron invites her to a house-warming he is giving to his latest sweetheart. This sweetheart elopes a few minutes before the guests arrive, with one of the Baron's "friends," and the Baron asks Bridget to act as hostess in her place. Incidentally, the Baron also falls in love with her, as does his nephew, who is studying at the same school that Bridget attends, but has never made her acquaintance. Bridget is disgusted with the revel, and when the Baron gets too zealous in his love-making, she slaps him and leaves the place. The next morning she accepts the hand of the young nephew whom she met only twelve hours before.

The characters are unconvincing, and the dialogue devoid of wit. M. Raimu, M. Pauley and M. Luguet are handicapped with the poor lines of the piece. Mlle. Jane Marnac had her own vivacious personality to show, and tried to inject life into a poorly constructed play. Others in the cast are Mlles. Dieterle and Dorny.

SOPHIE TUCKER SCORES HIT

LONDON, April 29.—Sophie Tucker is having everything her own way in England. She scored a sensational success last week at the Finsbury Park Music Hall, the audience literally shouting themselves hoarse in approbation of her act. The act she is doing is one in which she was seen in New York a few weeks before she left for London, the mother number being used and also one with the pianos.

KIRALFYS TOURING ENGLAND

LONDON, May 1.—Calvin and Verona Kiralfy have come here from Canada and have opened in a new act at the Kennington Theatre. The Kiralfys are the children of Bolossy Kiralfy, who is remembered on this side in "Constantinople in London" and for his production of "To-Morrow" at the London Hippodrome.

PEGGY O'NEIL TO TOUR

LONDON, May 1.—Peggy O'Neil closed her long run in "Paddy the Next Best Thing," at the Savoy Theatre here on Saturday night. While a new play for her is being sought, she will go on tour in vaudeville for several months in a new sketch called "Kippers and Kings."

INSECTS AS CHARACTERS

BERLIN, April 24.—A satirical comedy, in which the characters are various insects, which is reminiscent of Rostand's "Chantecler," has met with success in Prague. In one scene a strange contrast is introduced in which the butterflies are drinking American drinks at a real bar.

SINGING DUCK IN THEATRE

LONDON, April 24.—A duck that sings in perfect time and tune to the accompaniment of an orchestra is one of the features in one of the smaller halls here. It will be heard in one of the big theatres.

"POOR EM" PLEASING COMEDY

LONDON, April 17.—Last week, at the Palace Pier, Brighton, was produced a comedy entitled "Poor Em," and in three acts. The piece was written by Olgar Rachster and Jessica Grove, and proved to be a veritable triumph, with this audience at least.

There is nothing unusual in the plot, but there is a trace of human nature that starts with the first curtain and does not end until the final descent of the fire curtain.

The story of the piece is simply told, and there is a simplicity and terseness to it that is shocking, to a certain extent.

The Norrises are a poor family, living in a Hoxton tenement, but are suddenly raised to social position by a large annuity amounting to $5,000 per year, by a dead relative in America. Naturally, the wife of the middle-aged man is for buying a big house, with all the trimmings. She wants it and in the end it is bought. And the family get into all sorts of muddles in their attempt to break into society, but the situation is always saved by "poor Em," the drudge, the slave, the Cinderella of the family.

But finally, a dastardly villain blows in and in his smooth way, gets a hold on the family fortune. Following this tragedy the furniture is taken back to the auction rooms and the family is on the verge of despair, when "Em" comes to the fore again, and suggests that her father go into business for himself, which he does with the remainder of the cash.

"Em" is also, by the way, admired by a poor boy who lived in the room opposite them when they were in the tenement. Though she is a rich lady up to the time the fortune goes into the hands of the receiver, he still loves her, and finally this boy and his mother, who also have rich relatives get their money and have the laugh on the Norrises. But the boy gets a large monetary reward for something or other, and admits that he would like to spend the rest of his life with this girl, "Em."

It is not known whether or not things come out as the average audience demands, but one is permitted to use the imagination and decide for himself.

From a standpoint of plot, the show is weak, yet the sparkling, witty dialogue and the intense human note of the entire piece is a triumph of art. The audience will get this intensity of feeling more than the lines, which, although clever, mean nothing. A pleasing little comedy.

LAST CHAMBERS PLAY PRODUCED

LONDON, May 1.—A posthumous three-act play by Haddon Chambers, entitled "The Card Players," was produced at the Savoy Theatre last week. Chambers started to write the play for his wife, Pepita Bobadilla, to whom he had been married but a short time, but died before he completed it. A friend who knew Chambers' intentions and who was familiar with the story of the play, supplied the few lines need to finish it.

The play was received with much enthusiasm, although the third and last act dragged considerably.

Godfrey Tearle played the leading male role and Pepita Bobalilla, scored strongly in the role of the heroine.

JERITZA SCORES TRIUMPH

VIENNA, April 29.—The greatest demonstration seen in years greeted Marie Jeritza when she made her first appearance as Elizabeth in "Tannhauser." When she started her role with the lines "Dear hall, I greet thee once again," the opera was interrupted for ten minutes by the audience which went mad. She was recalled sixteen times and showered with flowers at the end of the second act.

SYLVIA SEVILLE SAILS

Sylvia Seville sailed April 26th for a visit to France, England and Germany.

Alice Lloyd sailed for England yesterday.

John Murray Anderson, is vacationing in Newfoundland.

Mr. and **Mrs. Bert Levy** sailed for England on Tuesday.

Charles Osgood, of the Erlanger office is ill at his home.

Mr. and **Mrs. Gordon Bostock** sailed for England on Tuesday.

Yvonne George has been engaged by Flo Ziegfeld for next season.

Mose Ashton will handle the publicity for the Columbia, Far Rockaway.

Jimmy Hussey will visit London. He sailed yesterday aboard the *Aquitania.*

Will Stanton will sail on May 16th, aboard the *Mauretania,* for England.

Julian Eltinge is headlining the bill at the Orpheum, Brooklyn, this week.

Griff sailed for Europe last week, after a complete tour of the Shubert Circuit.

The Leroy-Babes broke in a new song and talk offering out-of-town last week.

Norman Trevor, is again playing the role he created in "Lillies of the Field."

Leo Carillo is headlining the bill this week at the Majestic Theatre, Chicago.

Bertha Kalisch, will sail for London on June 8th, to appear in several of her plays.

Davie Harris and His Band are this week appearing at the State Lake, Chicago.

Kennedy and **Wynn** are motoring from Chicago to their home in Los Angeles.

Rubini and **Rosa** have signed with George LaMaire for a Shubert unit next season.

Sallie Fisher is presenting "The Choir Rehearsal," at the Majestic Theatre, Chicago.

Charles Palmer, father of Bee Palmer the dancer, is in the American Hospital, Chicago.

Bonia Dean closed her vaudeville season last week and is going to California for a vacation.

Arnold Volpe, has been engaged as director of the Kansas City Conservatory of Music.

Adele Astaire, is in a local hospital. Miss Astaire was appearing in "For Goodness Sake."

The Nathano Brothers will return to the United States from a tour of England on May 15th.

Helen Rowles, of the vaudeville team of Rowles and Gilman, gave birth to a daughter last week.

"Adrian," opened on a tour of the Loew Circuit on Monday, at the Delancey Street Theatre.

Cleo Lewis, who was formerly with the Marcus Fashion Show, is now doing a single act in vaudeville.

Pauline Lord, appearing in Chicago in "Anna Christie," is going to London, for a starring engagement.

Roy Harrah, is requested to communicate with Henry Chesterfield at once on a matter of importance.

Steve Freda, formerly of Burns and Freda, has gone back to his old single which he is now breaking in.

ABOUT YOU! AND YOU!! AND YOU!!!

Jean Steele, last season soubrette with Molly Williams, is confined to her home in Easton, Pa., due to illness.

Lois Bolton, has been engaged for one of the leading parts in "Billeted" which is to be revived shortly.

Ethel Levy Trio are requested to communicate with Henry Chesterfield at once on a matter of importance.

Billy Madden and his orchestra have joined Margie Coates' vaudeville act, and broke in with her last week.

Madaline Grey has the leading role in the new musical play "Sue Dear," which opens at Atlantic City, on May 1st.

Helene Travis, formerly of Travis and Phillips, has teamed up with Arthur Terry in a new singing and comedy act.

Hope Eden, the "Miracle Girl," in a novel mind reading act is appearing this week at the Keith Philadelphia Theatre.

Walter S. Duggan has been appointed manager of the new Selwyn Theatre, of Chicago which opens early in September.

Ralph Ash, formerly of Ash and Hyams is now doing his old "Chinatown" act with Ben Ross as straight man.

Eleanor Painter will head the next company to appear at the Century, next fall. It will be a big musical production.

Midgie Miller, the dancer formerly with Roscoe Ails in vaudeville, is appearing at the Walton Roof, Philadelphia.

Rosamond Whiteside, has been added to the cast of "Marjolaine." Miss Whiteside is the daughter of Walker Whiteside.

Lumsden Hare, has been engaged for one of the leading roles in "Billeted" which will be produced in about three weeks.

Julian Eltinge returned to New York this week and began a tour of the Eastern houses at the Orpheum in Brooklyn.

Jimmy Brown and **Dixie,** who have been working in Panama during the past season, are due back in New York on May 15th.

Bobby Mack, well known in minstrelsy and vaudeville, celebrated his fiftieth anniversary in the show business last week.

The Great Lester, ventriloquist, sailed for England on the *Adriatic* on Tuesday, where he will play twenty-eight weeks in the music halls.

Lind Brothers, have finished their vaudeville season and after a short rest will play fair dates until the opening of the theatrical season.

Marjorie Rambeau has purchased the three-story dwelling at No. 411 East 57th St. which she will have altered to suit her tastes for her home.

Al Shayne, J. C. Mack & Co., Gold and **Edwards,** and **Davis** and **McCoy** were at the Globe Theatre, Atlantic City, on Sunday of this week.

C. S. Primrose has joined hands with his former partner, Eugene McGillan and will exploit one and three night stand attractions next season.

Sallie Fisher, who headlined the Majestic, Chicago last week was forced to retire from the bill on Thursday afternoon on account of a serious cold.

Vera Seiler, of the Chicago company of "The O'Brien Girl," is in the American Hospital of Chicago recovering from an operation for appendicitis.

Billy Jackson, the Chicago agent who booked for the B. F. Keith Western circuit, is visiting in New York for a few weeks getting acts for next season.

Sonia Baraban and **Charles Grohs** are back in New York, having closed with Frank Tinney's "Tickle Me." They will re-enter vaudeville this month.

Max Fabish, formerly manager of the Denver Orpheum theatre, and more recently traveling representative of the Orpheum Circuit, is visiting New York.

Phil Golden, who succeeded Coscia, of Coscia and Verdi in the act still working under that name, is back in New York after an absence of nine months.

Joe Whitehead, who closed recently on the Loew time, is going to England where he has been booked for several months. He will sail on August 1st.

Flo Conlen, formerly of the vaudeville act known as Conlen and Butler, has retired from the stage and opened a beauty parlor at 147 East 86th Street.

Christine Norman, who has been playing one of the important roles in "The Nest," at the 48th Street Theatre, retired from the cast on Saturday night.

Queenie Smith, the dancer in "Just Because," the musical comedy at the Earl Carroll Theatre, has been engaged for the new Frank Tinney show, "Daffy Dill."

Norman Trevor, who closed on Saturday night in Chicago with "The Exquisite Hour," will remain in Chicago and will play a part in "Lilies of the Field."

Mildred King, formerly with the "Rose Revue," and who was operated on for appendicitis four weeks ago is recuperating at St. Mary's Hospital, Jamaica.

Equilli Brothers, Phil Davis, Brennan & Winnie, Lovett's Concentration, Arthur Mayer and **Stevers & Lovejoy** appeared at the Bronx Opera House last Sunday.

Jerry De Rosa, manager of the Cameo Theatre, was confined to his home because of illness last week, and Harry Gittleson managed the house during his absence.

Ted Cleveland, of the vaudeville team of Cleveland and Dowrey, is ill with influenza and was obliged to cancel ten weeks booked over the Western vaudeville time.

James Bradbury is playing the role of the absent-minded old father in "The First Year," which was unfortunately left vacant by the death of William Sampson.

Tommy Gordon, the N. V. A. "Clown," has teamed up with Madeleine Randolph in a new song and comedy routine which they will open in next week.

Fay Tunis, who has been seen with Bobby O'Neill's act in vaudeville for the past two years, has been engaged to be featured in a Shubert vaudeville unit next season.

Frances White, starring in "The Hotel Mouse," with Taylor Holmes is writing songs and has just completed a new one which she will introduce in the show this week.

Adele Blood, screen and stage actress, sailed last week on the Empire State steamship, from San Francisco, for the Orient, where she plans to remain for several months.

Kathryn Amos and **Norman Hanley,** both members of Irons & Clammage's "Town Scandals" Company on the Columbia Circuit, were married last week at Chicago.

Virginia Danforth, seventeen year old daughter of William Danforth the comedian, made her stage debut on Monday night of this week as a member of the Fordham Players.

Ruby Norton, Silver, Duval and **Kirby, Dainty Marie** and **Weston's Models,** four Orpheum acts are on the bill at the Golden Gate Theatre, San Francisco this week.

Anna Pavlowa was presented with a silver loving cup as an "au revoir" memento on the stage of the Metropolitan Opera House last week by a committee headed by Ruth St. Denis.

Gardner and **Aubrey** have completed a tour of the Orpheum Junior Circuit and have arrived in Chicago. The act contemplates leaving for its summer home in Michigan late this month.

Billy Lee, of the "Red Pepper" company now playing in Chicago, was stricken with appendicitis last week and was rushed to the American Hospital. He was immediately operated upon.

Alice Brady broke in her vaudeville act at the Bushwick on Monday for a week's engagement. The act is known as "Cassie Cook of the Yellow Sea," being a condensed version of "Drifting."

Ernie Stanton, of Val and Ernie Stanton, who arrived back from the Middle West in New York this week, has started work on assembling members for the National Vaudeville Artists Club baseball team.

Bill O'Brien, chief of the Woods Theatre Building, is planning on leaving for a two months' vacation trip in the Michigan wilds, early in June. He will be accompanied by many prominent theatrical men.

Marie Cavanaugh, one of the William Seabury dancing girls, was injured while at the Orpheum, San Francisco, last week and was unable to appear. Flo. Cunningham of Ford & Cunningham substituted for her.

Bohn & Bohn, Beck & Stone, Dan Fitch's African Opera, McCoy & Walton, "Thank You Doctor," Green & LaFell, Jazzamaniacs, Crofts & Healy, and **Three Alex,** appeared at the Columbia Theatre last Sunday.

Harry J. Ridings is attempting to secure the personal services of George M. Cohan as announcer for the American Theatrical Hospital benefit performance, which will be held at the Colonial Theatre, Chicago, May 21.

George Herbert, vaudeville performer was seriously injured in an automobile accident last week. He was knocked down by a speeding car, the driver of which did not even stop to learn the extent of Herbert's injuries.

Princess Winona, now in London is appearing at the Prince's Theatre with the Harry Lauder show. She was engaged for two weeks, with the possibility of remaining during the entire run of the show. The majority of acts in this show change weekly.

Harmony Ballad for Harmony Singers-or for Singles-Si

SWANEE R

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STEA

CUTE DOUBLE VERSION AN

THIS YEAR'S B

THREE O'CLOCK I

THAT ENTRANCING MELODY

A Rag Ballad By Walter Donaldson and Howard

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AUNT JEMIMA'S BIG SONG HIT IN GEORGI

"You can't go wrong with any 'Feist' Song"

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Sing Them NOW

MELODY LANE

LEGALITY OF RELEASE DATES TO BE TESTED IN COURTS

Leo Feist, Inc., Starts Action for Injunction Against General Phonograph Co. for Advance Date Release of Record of Song "Georgia"

The release by the General Phonograph Corporation of the Leo Feist, Inc., song, "Georgia," on Okeh records in advance of the date set by the publisher, has resulted in an action for injunction, which was started by Feist against the mechanical company. The case came up last Friday, but was postponed until Friday of this week.

When the case is called the latter part of the week, it is expected that the so-called deferred release date, will be defined, its exact status established, and a legal precedent with which to guide future dealings in regard to the release date.

M. Witmark & Sons, whose song, "Rosy Posy," was also released in advance of the date set by the publisher, have to date, taken no leagl action against the Okeh company. While it is possible that the Witmark firm may wait for the final result of the Feist case, a peculiar happening is a letter received by the General Phonograph Corporation from Witmark's attorneys to the effect that action would be taken against them if they released "Rosy Posy" before May 15, the date set for its release. The song had already been released on Okeh records and Witmarks apprised of the fact.

In the meantime, the Okeh company that announced its intention of having a test case made of the publisher's right to set a release date, and deliberately released two songs last week, will probably make additional releases of songs which have a deferred date set. Which action will be closely watched by publishers and many of the smaller recording companies who are not in favor of deferred release dates.

That the deferred release date will be a thing of the past if the court does not uphold the publisher is obvious. It is the contention of publishers that the premature release of numbers by mechanical companies result in reduced record sales, for the number must be popularized first in order to create the maximum amount of sales.

The appearance on the market of a certain record put out by a small mechanical firm is sufficient to take the edge off the sales of the big companies when their record of the same song appears. On the other hand, many recording companies contend that competition is the life of their trade as well as any other, and that all companies should not put out a certain record on exactly the same date. The smaller companies enjoy an advantage over their bigger competitors, in that they are able to get a number out immediately, while the larger firm must necessarily take a considerable time.

Several record companies have been violating the deferred release date agreement, but they have not come out openly and announced their intentions as the General Phonograph Corporation did last week. It is the practice of some firms to ship records not due for release until several weeks, with the same disks that are to be released at once. Those with a deferred date are simply marked on the recording company's list and the future date underlined. That the dealer keeps these in his store until the release date marked on his list is hardly to be expected.

M. P. P. A. HOLDS MEETING

The Music Publishers' Protective Association held its annual meeting last Tuesday night, at the Association's rooms in West Forty-fifth street, the meeting still being in progress at the time of the CLIPPER going to press. Many matters of importance were scheduled for a hearing as well as an election of officers. Other matters brought up were many copyright situations, orchestrations and special arrangements of such, the new sheet music trade paper, etc.

Of special importance at the meeting was the discussion of a system to be devised for the arbitration of infringement, and other causes of litigation between publishers and composers, which is getting to be an expensive item and as recently pointed out by E. C. Mills, Chairman of the Executive Board, reaching the point where the stability of the industry is being threatened. The arbitration plan, as advanced by Mr. Mills and J. C. Rosenthal, General Manager of the A. S. C. A. P., will be to arbitrate matters for any publisher or composer who is willing to abide by the arbitrator's decision. This will probably be open to non-members of the Association or Society as well as members.

SPECIAL PAPER FOR MUSIC

The special grade of water marked paper which is marked with the emblem of the M. P. P. A. in order that spurious copies may be detected, is now available in unlimited quantities and from now on all members of the M. P. P. A. will print their regular and orchestration copies on this stock. The paper is manufactured by the Holden Paper Company of Newburgh, New York. It is expected that in a year all music on the counters will contain the water marked emblem and so do away with counterfeit copies.

"RUBICON" SONG ISSUED

"Whistle a Tune," the theme song of the show "The Rubicon," is being published by the A. V. T. Music Company as a fox-trot number. The song is by Albert Von Tilzer and Nevile Fleeson, and is sung in the show by Dorothy Tierney.

The firm released a new number this week entitled "At the Irish Jubilee," a fox-trot novelty by Seymour Brown and Albert Von Tilzer.

BECK BACK FROM TRIP

Mort Beck, of Joe Mittenthal, Inc., returned last Saturday from a ten-week selling trip through the West and along the Pacific Coast, also the South. He established several representatives in some of the large Western cities including St. Louis, Minneapolis, Chicago, etc. Joe Mittenthal left Monday on an exploitation trip for one of the firm's new numbers.

AURACHER SUED FOR DIVORCE

CHICAGO, Ill., May 1.—Mrs. Dorothy Dyren Auracher has filed suit for divorce from Harry R. Auracher, well known arranger and orchestra leader. In the bill filed, Mrs. Auracher charges that Auracher deserted her early in 1920, when he relinquished his business interests in Chicago and departed for New York. The couple were married in 1913.

JOHNNY BLACK IN LONDON

Johnny Black, songwriter and vaudeville actor, is spending a few weeks' vacation in London. Black has been in Germany, France and Belgium and in a letter to the CLIPPER says that he is in search of an inspiration which will give him another "Dardanella."

"DARDANELLA" SUIT WITHDRAWN

Felix Bernard's action against Fred Fisher, the music publisher, for royalties on his sensational song hit "Dardanella" was discontinued last week after it had been tried for over a week before Justice Bijur in the Supreme Court. Bernard's attorney, F. E. Goldsmith, moved for discontinuance of the suit and obtained the court's permission to do so. He stated on Monday that he would immediately serve Fisher with a complaint in a second action, in which Bernard wil lask for damages of from $75,000 to $90,000, charging the publisher with fraud. The suit will not come to trial until at least the latter part of next year, as it must be placed on the court calendar.

The Bernard suit against Fred Fisher has created nation-wide comment, much interest being attached to it through the great popularity of "Dardanella" and the great difference in the amount of profit Fisher made on it and the money which Bernard received from him for the sale of his rights in the song. Johnny Black, who wrote the song with Bernard, also pressed a claim against Fisher, but settled with him out of court over a year ago.

Nathan Burkan represented Fisher in the suit.

NOVELTY SONG SCORES

The "Mister Gallagher and Shean" song published by Jack Mills, Inc., has proved to be the "dark horse" of recent publications as well as a surprise to the publishers of the song.

When taken over a few weeks ago by the Mills concern, the song was looked upon as a novelty with limited possibilities. The Regal Record Company put it on as duet, and the success attending the sale of the number was the signal for several other firms to record it, and follow it up as well as an instrumental number. Arrangements are now being made to have Gallagher and Shean themselves record their song for the Victor which will make it a hundred per cent mechanically reproduced. The sales of the sheet music have always been good due to the team singing the song in vaudeville. With their engagement in the coming Ziegfeld "Follies," the song is expected to sell exceptionally well.

LEWIS SAID "RIDICULOUS"

A persistent rumor to the effect that Joe Young and his writing partner Sam Lewis, are to enter the music publishing business, was circulated along Broadway on Monday.

When asked regarding the matter, the songwriters would not admit that they were contemplating any such movement. Sam Lewis declared it "ridiculous."

LEW BROWN WITH BERNSTEIN

Lew Brown, formerly connected with the Broadway Music Corporation, is now with Shapiro, Bernstein and Company in the capacity of chief staff writer, and has already collaborated on several new numbers.

FLYNN WINS ANOTHER CUP

Jimmie Flynn appeared in the song contest held last week at the Empire Theatre, Hoboken, and won the cup after singing "Swanee River Moon" and "Stealing." Flynn has won a large number of contests this season.

DIDN'T BREAK THE RECORD

CHICAGO, Ill., May 1.—Jock David Livingstone who started last Tuesday afternoon to break the world's "long distance" piano playing record, was forced to stop Friday after completing forty-nine hours of consecutive playing.

GELEERD WITH BELWIN

William Geleerd is now representing Belwin, Inc., in Chicago. He will take charge of their band and orchestra department in that city.

JAZZ BURGLARY OUTFIT SEIZED

BOSTON, April 29.—A jazz burglary outfit was taken into custody here to-day when four young men were arrested at a South End hotel, with a complete set of burglary tools in their possession, concealed in violin, mandolin and music cases which they were carrying. The quartette were held on the charge of possessing burglar's tools, and for investigation.

Inspector Benjamin Alexander noticed the four men gazing in a jeweler's window on Tremont street. They wore silk gloves, carried canes in addition to their musical instrument cases.

Examination of the music cases showed that the burglar's tools were rolled in sheet music entitled "Stealing" and "Three O'Clock in the Morning." The prisoners who are being held for New York police investigators, said that they came here to look into the claims of a firm that was in receivership.

Statements that several Boston girls were accomplices of the "jazz bandits" in thefts in downtown stores are being probed while the four men who gave the names of Bernard Arndt, Morris Russel, Daniel Kornblum, and Harry Davis, are all in jail being held in bail totaling $100,000.

COPYRIGHT HEARING POSTPONED

The House of Representatives Committee of which Congressman Lampert is chairman, postponed the date set for a hearing of the bill which was introduced by the motion picture interests in effort to change the copyright law to do away with performing rights license fee which is being collected by the American Society of Composers, Authors and Publishers. The hearing will be held on May 15, instead of May 5.

Congressman Lampert of Wisconsin introduced the bill last fall in behalf of the Moving Picture Theatre Owners of America, who are at present holding their annual convention at Washington, D. C., and which will terminate on the 13th of the month.

The bill seeks to deprive owners of copyrighted musical compositions the rights which have been enjoyed by owners since the copyright act of 1909 went into effect.

PORTERS MUST PAY FEES

The American Society of Authors, Composers and Publishers through its General Manager J. C. Rosenthal has announced its intention of making arrangements with the Pullman Car Company if the singing of copyrighted musical compositions belonging to members of the Society by Pullman Porters are being infringed upon, and members of the Society entitled to a fee for the performing rights of such.

SILVIO HEIN RECOVERING

Silvio Hein, the composer and playwright, is now recuperating in the Lenox Hill Hospital, from an operation which removed a tumor, pressing on his spinal cord, and which, according to his physicians, would have caused his death. It had already caused a slight paralysis of the legs. The operation will relieve him of further trouble, it is said.

NOVELTY DIXIE SONG RELEASED

Sam Landers, Sidney Clare and Cliff Friend have written a new fox-trot song, entitled "You Said Something, When You Said Dixieland," which they have placed with Jerome H. Remick & Co. The number is different than the usual Dixie songs and is an unusually fast one.

SMITH OUT OF ZIPF CO.

Chris Smith is no longer with the Zipf Music Publishing Company, having severed his connection with that firm last week. Mr. Smith was with the Zipf firm for the past few months as staff writer, since it was first organized.

BURLESQUE

BURLESQUE SEASON 1921-22 COMES TO END THIS WEEK

Few Houses on Columbia Circuit Open and These Are in the East—West All Closed—All American Shows Have Closed

This week practically finishes the burlesque season of 1921-1922. There are but few houses left open on the Columbia Circuit and they are all in the East. Every house on that circuit in the West has closed for the season and will not open again until next August.

The last of the American Burlesque shows closed on Saturday night. Joe and Frank Leavett's "Some Show" had the honor of weathering the storm longer than any other show on that circuit. This show closed for the season at the Lyric in Newark last Saturday night. It was to have played a few more weeks, as the show was booked on the Burlesque Booking Circuit to open this week at the Star, Brooklyn, but this house was ordered to close last Saturday night along with the Gayety, Brooklyn.

With the closing of these houses the Burlesque Booking Circuit has no more shows open. Lena Daley and Her Kandy Kids, after laying off this week, will open at the Lyric, Newark, next Monday and will stay there for two weeks or more, changing the bill weekly. They will stay in stock at this house as long as the business is good.

The only shows now open on the Columbia Circuit are the Billy Watson Show, at the Casino, Brooklyn, this week. This show goes to the Empire, Newark, next week and will close the following week in Paterson.

"Frank Finney Revue" will close Saturday night, at the Empire, Newark. "Follies of the Day" is in Newburgh and Poughkeepsie this week, and plays Miner's in the Bronx next week and will close in Newark at Miner's Empire the week following.

Jack Siner's "Big Show" will close at the Empire, Brooklyn, on Saturday night. "Tit for Tat" is at Hurtig & Seamon's this week and will close at the Gayety, Boston, next week.

"Harvest Time," which is now called "Wine, Woman and Song," at Miner's Bronx this week, will close next week at the Casino, Brooklyn.

Jean Bedini's "Chuckles of 1922" opened Monday at the Columbia for the usual Summer run.

Jimmy Cooper's "Revue," this week at the Lyric, Newark, may play a few weeks more. Cooper is trying to book the show at the Empire, Brooklyn, and the Casino in the same city. This will not be decided upon until Wednesday or Thursday of this week.

The only regular circuit burlesque houses open this week are the Columbia, Hurtig & Seamon's, Miner's Bronx, in New York; Empire and Casino, Brooklyn; Miner's and Lyric, Newark; Newburgh and Poughkeepsie, and the Gayety, Boston.

The Olympic, New York, is playing stock and the National Winter Garden, stock. Waldron's and the Howard, Boston, are both playing stock.

The Trocadero and Gayety, Philadelphia, are playing stock; also the Majestic, Wilkes-Barre. The Haymarket, Chicago, and the Avenue, Detroit, are playing stock. The Gayety, St. Louis, is playing stock with Jack Reid producing. All other burlesque houses have closed for the season. Most of them will reopen in August, but not all as burlesque houses, that is, circuit houses.

The Columbia Amusement Company will discontinue playing several of the houses they had on the circuit this season. It is said that there will be but thirty-two weeks on that circuit next season.

The Gayety and Star, Brooklyn; Gayety, Baltimore, and Capitol, Washington, are on the market and will no doubt be unloaded before many weeks. Several of these houses will no doubt play stock burlesque next season under new management.

The Columbia Amusement Company will have a new house in Philadelphia next season and will discontinue playing their shows at the Casino. It is said the location of the Casino is bad. This house has not been doing the business it formerly did, the past two years, so the circuit has decided that a new and more up-to-date house in a different section of the city is wanted, and they expect to have one before the opening of next season. They now have a house in view.

A change in location in Washington has also been suggested and it would not be a bit surprising to learn very shortly that the shows will play a new house in that city next season. Other cities on the circuit may be changed before long.

GERARD SHOW FOR BOSTON RUN

Barney Gerard's "Follies of the Day" will open at the Gayety, Boston, on Monday, May 15, for an indefinite run.

This show was to have had the summer run at the Columbia this year, but was recently cancelled, Jean Bedini's "Chuckles of 1922" taking its place.

The "Follies of the Day" played to more gross business than any other show in burlesque this season, playing to almost a quarter of a million dollars on the season. It played to big business at the Gayety, Boston, when it was there several months ago.

Arrangements were completed Monday for the show to go to Boston.

MARIE DELMAR ILL

Marie Delmar (Mrs. J. Theo. Murphy) is confined in ward 16, Ward's Island, New York, due to mental depression. She has been there since Feb. 10. Arrangements have been made for show people so that they can call on her any day during the week and do not have to wait for the regular visiting day.

BERTHA GERARD TO MARRY

Bertha Gerard, sister of Barney and Louie Gerard, is to be married the middle of June to Albert A. Silberman, a non-professional of Decatur, Ill. They will make their home in Decatur after the wedding. Miss Gerard is private secretary of Mr. Gerard, whose office is in the Columbia Theatre Building.

FLO TALBOT SIGNS

Flo Talbot signed a contract with I. H. Herk for one of his next season units on the Shubert Circuit last Friday, before leaving New York for her home in Cincinnati. Miss Talbot was with Arthur Pearson's "Step Lively Girls" this season on the Columbia Circuit.

GAYETY THEATER CLOSES

MINNEAPOLIS, Minn., April 29.—The Gayety, this city, closed for the season tonight. This house has been playing stock burlesque since the American Burlesque shows discontinued booking here.

EMPIRE, HOBOKEN CLOSES

The Empire Theatre, Hoboken, closed Sunday night after four weeks of the most unsuccessful stock engagement any house has ever experienced around the East, it is claimed. The stock shows have been running there ever since the closing of the American Burlesque shows. The best week's business was the third week, when the house did a gross business of $1,865 on seven days a week and two performances a day. It is said that Marty Johnson and his partner lost nearly $2,000 on the four weeks. The business was poorer than at any time during the regular season, which was due, it is claimed, mostly to the fact that the shows given were poor.

Messrs. Johnson and Gaiety have an appointment to meet the officers of the Burlesque Booking Circuit this week to make arrangements to place the shows of that circuit in this house commencing next August. If proper arrangements can be agreed upon, a contract will be signed and the house will open with road shows again next season. Johnson said Sunday night that he was convinced that stock would not do at this house. The gross business for the four weeks did not go over $5,000. The last week alone did not reach $1,000. This is attributed to the fact that the show was so bad the patrons would not patronize his house.

EXAMINATION POSTPONED

The examination of the chief officials of the Columbia Amusement Company before the trial of the $100,000 damage suit brought against it by Fred Irwin, has been postponed until May 9. It was originally set by Attorney Avel B. Silverman, of the law firm of House, Grossman & Vorhaus, for May 2, but was postponed in order to prepare all the necessary data to be examined. The books and papers of the Columbia Amusement Company must be presented to Attorney Silverman for examination. J. Herbert Mack, Rud K. Hynicka and Samuel S. Scribner, president, treasurer and secretary, respectively, of the Columbia, will be examined, the hearings to begin on May 9.

CHANGES IN GARDEN CAST

Lillian Gay, Kitty Warren, Margie Pennetti and Lucille Rogers closed at the National Winter Garden, Saturday night. Klara Hendricks, Sadie Banks, Lucille Harrison and Grace Tremont opened there Monday. Lillian Gay will return next week, as she is taking a vacation.

HERENDEEN AT BALL PARK

BOSTON, Mass., April 28.—Al Herendeen, treasurer of the Arlington Theatre, will take charge of the reserved seat sale at the Braves' baseball park on June 1st. Herendeen was for many years in the box office of Waldron's Casino, and left there two years ago to go to the Arlington.

ALTHEA BARNES ON VACATION

Althea Barnes, prima donna with Frank Finney Revue, will leave Sunday for Northbridge, Mass., where she will spend her Summer vacation on her farm. The show closes in Newark this week.

DORSEY IN "IRISH ROSE"

Bernard Dorsey, will open in Stamford, Friday night in "Abie's Irish Rose" as "Mr. Cohen." Dorsey was with James E. Cooper's "Hello 1922" on the Columbia Circuit this season.

"GOLDEN CROOKS" IN PLAINFIELD

The "Golden Crooks" have been booked at Plainfield, N. J., Thursday and Friday of this week. They played Perth Amboy Monday and Tuesday.

LETTIE BOLLES CLOSES

Lettie Bolles, ingenue, closed with the Joe Rose Stock Company at the Hopkinson, in Brownsville, last Saturday night.

"CHUCKLES OF 1922" IN FOR SUMMER IS A GREAT SHOW

Jean Bedini's "Chuckles of 1922," featuring Bobby Clark and Paul McCullough, started the summer run at the Columbia Monday. The show is about the same as it was last summer, when it had the run at this house, with the exception of several of the principals and specialties. When all the comedians are on the stage they are an irresistible scream, laughs follow one on top of the other. The show is filled with healthy vigorous fun.

Billy K. Wells and Paul McCullough are responsible for the scenes and book. The music is by Harry Archer, lyrics by P. D. Cook. The dance and ensemble numbers were staged by Seymour Felix. The toy fantasy was staged by Aurelio Coccio, and Mike Zelenko is the musical director.

Clark is using a lighter makeup and wearing better clothes. He has discarded the ragamuffin clothes. The same can be said of his partner McCullough, who, in addition, has added a comedy, chubby mustache to his makeup.

Clark and McCullough as a comedy team stand out above any team we have seen in burlesque or anywhere else in recent years. They are clever and wonderful entertainers. To see them back in burlesque, if it is only for the summer run, is most satisfying. They sure had the house in an uproar of laughter at the matinee Monday.

Emily Earle and Ruth Wheeler are the only two lady principals with the show who were with it the last time it played here. The smiling faces of Pauline Anderson and Helen Stanley are missed. Charlie Mac, Jim Buckley, Ed. Bistand and Wallie Sharples are the other familiar faces. Mac again stands out in his "drunk" scene. He is certainly great in this part and compares favorably with Leon Errol in doing his "drunk" bit.

Irvin Reeves, Emmett Baker, Elaine Beasley, Aurelio Coccia, Harry McMinn and Dolly Manuel are new members of the cast.

Miss Earle sang several numbers and rendered them exceptionally well. She did nicely in the scenes and displayed beautiful dresses.

Miss Wheeler has more to do than last summer and she does everything cleverly. She also rendered her numbers most pleasingly and wore dainty dresses of class.

Miss Manuel, a little blonde, took care of her part exceptionally well and looked real sweet.

Miss Beasley had several numbers and did very nicely with them. She, too, looked pretty.

The regular dancing Bedini chorus was very much in evidence. The girls all worked hard, and the dancers extended themselves. Bedini has costumed the girls exquisitely, and they worked in bare limbs. The numbers were beautifully arranged and artistically staged. The two that stood out were "Toy Fantasy" and the "Pony Trot," which was in the last scene. The scenery is bright and restful to the eye.

The curtain went up on the "Country Fair" scene. In this the "lion" scene, a great comedy bit, is offered, with Clark and McCullough carrying off the comedy honors.

The "boxing" scene repeated its success of last summer.

Miss Earle was delightful in her singing specialty in one, offering two numbers.

A musical specialty given by Clark, McCullough and one of the boys in the jazz band was entertaining and amusing.

The "wedding" bit, one of the picturesque scenes of the show, closed the first part. Miss Wheeler is the bride, and the shining light of the scene. She offered a "song of romance," assisted by Jim Buckley and members of the company.

In the "Toyland" scene, Miss Lucas, Miss Manuel, Grace Wallace and Charlie Mac stood out. A beautiful scene, beautifully staged.

The White Way Trio, Buckley, Sharples and Bisland cleaned up in their singing specialty in one. They offered five songs, two of them comedy numbers, and put them over in excellent style. They harmonize well and have fine voices.

The "hotel room" scene is a riot of fun with Clark and McCullough keeping the fun up at top speed. Mac did his "drunk" in this scene, and was awarded by abundant applause for his endeavors. The "manicuring" bit in this scene, done by Clark, McCullough and Miss Earle, is most amusing. Clark worked up a lot of comedy by the amusing way he had of handling his cigar.

The Six High Steppers offered a dandy dancing specialty here that was enthusiastically received.

All dressed up like Broadway actors, Clark and McCullough engineered more laughs in their specialty in one than we have heard in many a week at this house. They sang parodies and they sure were worth hearing. The act went very big.

The Sterling Saxaphone Four did very nicely in their musical act. They are four neat looking chaps who play saxophones exceptionally well. This act has taken the place of the Musical Spillers, who closed with the show several weeks ago. They also work through the show.

The "Pony Trot," a number that is a real novelty and away from others was given by Miss Beasley and the ponies. The audience liked this number and applauded it generously. It deserved all.

Enos Frazere, who is programmed as the "Adonis of the Air," offered a crackerjack trapeze act. He did several thrilling stunts that were hair raising. This young man, who has

(*Continued on page 27*)

DRAMATIC and MUSICAL

"THE CHARLATAN," WELL ACTED MYSTERY PLAY, AT THE TIMES SQ.

"THE CHARLATAN," a play in three acts by Leonard Praskins and Ernest Pascal. Produced at the Times Square Theatre on Monday night, April 24th.

CAST

Mason Talbot.....William Ingersoll
Eris Stark.....Cranfurd Kent
Bryce.....Lewis Broughton
Jagi-Nami.....William Podmore
Annie.....Florence Johns
Dhima.....Fania Marinoff
Cagliostro.....Frederick Tiden
Florence Gily-Smythe....Margaret Dale
Herbert Deering.....Purnell Pratt
Dr. Paynter.....Edward Powers
Jane Farrell.....Jane Thompson
Walter Knapp.....Howard Ragsdale

The newest mystery play in town to join the ranks, if possible, of "The Bat" and "Cat and Canary," is "The Charlatan," a melodrama with all of the seemingly necessary ingredients. The play while dragged out a little now and then is entertaining for the most part, and bids fair to attain some of the success attending the other melodramas in town. Probably for the first time, playwrights have actually written a play around a magician and all of the props generally carried by magicians was used to good advantage on the stage.

The play opens at a private home with the guests assembled for the entertainment. Among the entertainers is Count Cagliostro, magician, who took a rabbit from an attorney's vest here and had chairs doing many funny things there and altogether livened up the room with mysterious happenings. Finally, the magician's pretty young wife assists him in doing a disappearing act, wherein she enters a cabinet and is supposed to disappear. Instead, at the end of the performance she falls out of the cabinet dead.

The question of who killed the pretty young wife of the Count is the subsequent story and action of the play. All of the guests present are more or less distinguished and circumstances point to various members of the party as being responsible for the woman's death.

Suspicion centers upon the magician, as it develops that his wife was planning to elope with one of his assistants who had made the arrangements to meet her in her room immediately after the illusion and they were to depart together.

Suspicion grew stronger with the discovery of a poisoned needle thrust through the back of the cabinet, and the news that the magician was aware of all his wife's elopement plans.

An Oriental assistant of the magician, who strongly disliked the wife, also fell under suspicion, and the attorney, who was present among the guests, took charge of the case and announced his intention of clearing it up.

The farther he investigated the case, the more bewildered he became, and finally after a dozen attempts to fasten the crime upon the magician, accepts the magician's offer to solve the mystery.

He does so by a clever trick in which the woman is brought back in spiritual form and she reveals the guilty one. He turns out to be the wealthy man who had staged the entertainment in his own home.

The spiritual appearance of the murdered woman is particularly timely, coming as it does just as Sir Conan Doyle is making his amazing disclosures.

Frederick Tiden was good as the magician, and Fania Marinoff made a striking picture as the wife. Olive Wyndham, Margaret Dale, and Edward Powers did their share in making the mystery play interesting.

HERBERT WRITES FOR "FOLLIES"

Victor Herbert, is writing some special music for the new Ziegfeld "Follies," which went into rehearsal this week.

"LA RAFALE" AT THE BELMONT

The visiting company of French actors and actresses opened Tuesday of last week at the Belmont Theatre with "La Rafale," (The Hurricane) with Mme. Mado Ditza playing the leading role of Helene de Brechebel.

The play proved to be full of passion, grim humor, and subtle satire on high society, and moved forward with speed to the climax which broke very much like a "hurricane."

The tragedy told of the sacrifice of a woman to the social ambition of a newly made millionaire, her father, and the blase weariness of her lover who was something of a noble adventurer. Facing an empty life as the wife of a titled boor, she married to gratify her father's wishes, and finds in the end that the aristocrat she married prefers the luxury to which he had always been accustomed to anything else on earth.

Mme. Ditza portrayed the quiet, sweet and determined maiden with a fervor that brought frequent rounds of spontaneous applause.

BUYS BOOK AND LOSES IT

At a sale held last week at the Walpole Galleries, David Belasco purchased a copy of "The Art of the Theatre," by Julia Marlowe, a book in which so far as is known, is the actress's only attempt at as an author. Belasco paid $500 for the book which seems to have some value in a spiritualistic way, for it disappeared completely before the new owner could claim it.

BELASCO TO DO FRENCH PLAYS

Maurice Donnay, the French dramatist, signed contracts last week with David Belasco and Henri Baron, for the production of two of his plays here. "Amants" or "The Lovers," a comedy which was presented at the Theatre Gymnase, in Paris and met with success has been secured by Baron, while Donnay will write a play for Belasco as soon as he returns to Paris.

MARY GARDEN FOR SPOKEN DRAMA

Mary Garden is going to try the spoken drama, and is preparing plans to appear here next fall as a co-star with Sidney Blackmer, in Maeterlinck's "Pelleas and Melisande." During the summer months Blackmer and Charles L. Wagner, who is manager for the actor as well as for the prima donna, will visit Miss Garden at her estate at Monte Carlo where a few rehearsals will be held.

NEW KUGEL PIECE OPENS MAY 8

"The Advertising of Kate," the new Lee Kugel production, with Mary Boland, Mrs. Thomas Whiffen, Byron Beasley, Leslie Austen, Helen Gill, Fay Courteney and others will open at the Ritz Theatre on Monday evening, May 8. Annie Nathan Meyer is the author of the piece.

GUILD PIECE POSTPONED

The Theatre Guild's special production for subscribers of "From Morn Till Midnight," has been postponed until Sunday night May 14. Frank Reicher, who is producing the play will have the leading role.

"RED CARNATION" OPENS MONDAY

"The Red Carnation," a four act play by Ruth M. Woodward, will open at the Princess Theatre on Monday night of next week. The Greenwich Village Co. will make the production.

BELASCO TO REVIVE "ONE"

David Belasco is to revive "One," Edward Knoblock's play in which Frances Starr appeared two years ago.

"THE NIGHT CALL," ONE MORE MYSTERY PLAY, STARTS OUT

"THE NIGHT CALL," a mystery melodrama in four acts by Adeline Hendricks, presented by the Players' Assembly at the Frazee Theatre on Wednesday night, April 26, 1922.

CAST

Alice Dodge.....Elsie Rizer
The Man from Out of the Storm
Charles Trowbridge
Martha Stuart-Scott.....Helen Lowell
Jerry Thompson.....Jay Hanna
Mollie Braden.....Nellie Burt
George Dodge.....Dodson Mitchell
Bob Braden.....Earle Mitchell
Edward Howe.....Brandon Hurst
The Other Man.....Wells Spalding

Recipe for modern mystery play: Take one large dose murder, mix with assorted gunshots, stir with element of love, taking care to turn lights on and off with occasional suddenness, let simmer for while then add dash of characters in mysterious disappearances, flavor with current matters of interest, such as bootleggers and radiophones, and you have, but you don't have to consume it,—"The Night Call." The demand of the playgoer at present seems to be for mystery plays and no demand of the public has for long remained unanswered. This play, which has everything that every other play of the same type had, is one of the patented articles contrived to cut in upon some of the profits usually obtained from giving the well known public what the givers think it wants. But the public, as any cook can tell you, likes variety; there is a standard recipe for rice pudding, but who, it might be reasonable to inquire, wants rice pudding all the time.

The Players' Assembly, which produced "Montmarte," is the force in and behind this play. It has nothing to make the Players' Assembly feel proud about.

The action of the play takes place in a lonesome house down in a deserted section of the Jersey coast—than which there is no better place for the locale of a melodrama, bar none. A man is killed. He is the fiance of a young woman who is later suspected of killing him. Another man disappears up a chimney. Later the young woman goes the same way. Come bootleggers upon the scene. The murdered man was a bootlegger, too, but he was not on the level,—these others are, if such a thing is possible. There are, you see, different kinds of lawbreakers; good badmen, and bad badmen. Then the sheriff comes pretty near being placed under arrest, and so does an uncle of the wrongfully accused young woman. After a while, like other things, "The Night Call" comes to an end, and everything is straightened out,—at least to the satisfaction of the producers.

The cast is not particularly exceptional. Some of the artists are good, notably Dodson Mitchell, Charles Trowbridge and Brandon Hurst. Others in the cast are Jay Hanna, Helen Lowell, Nellie Burt, Earle Mitchell, Elsie Rizer and Wells Spaulding.

NEW HOUSE ON ILL FATED SITE

WASHINGTON, May 1.—A new motion picture theatre will be built on the site of the Knickerbocker Theatre, which collapsed some time ago bringing death to nearly 100 people. Many persons protested against further use of the site as a movie house, some of these protestants urging that it be reserved as a public memorial to the unfortunate victims.

The property was put up at auction last week and sold to Harry M. Crandell, who owns many picture theatres in the South, and who was the principal owner of stock in the Knickerbocker Theatre Company, which operated the ill-fated house. He intends to go ahead with the building.

"THE BRONX EXPRESS" WITH THE COBURNS AT THE ASTOR

"THE BRONX EXPRESS," a comedy in three acts from the Yiddish of Ossip Dymow, adapted by Owen Davis. Produced at the Astor Theatre Wednesday night, April 26th.

CAST

David Hungerstoltz ....Charles Coburn
Sarah.....Bertha Creighton
Leah.....Hope Sutherland
Sammy.....Sidney Salkowitz
Reb Kalmon Lippe ....James H. Lewis
Joseph Hayman.....Joseph Sterling
Jacob Katzenstein ....James R. Waters
Casey.....Thomas Williams
Miss Mason.....Mrs. Coburn
Jack Flame.....John C. Bertin
Subway Guard.....Wille Fish
Subway Conductor.....Nevin Clark
A Lady Passenger.....Kenyon Bishop
Mr. Pluto.....Eugene Powers
Mr. Arrow.....Lark Taylor
Mr. Tuxedo.....H. Lawson Chaffin
Mr. Trade Smith.....Thomas Williams
Mr. Mark Smith.....C. Nick Stark
Mr. Red Wrigley.....John C. Douglas
Mr. Green Wrigley.....William Dean
Miss Murad.....Mrs. Coburn
Miss Lily of France.....Helen Tilden
Miss Onyx.....Frances Clark
Mme. Pompeian.....Kenyon Bishop
Baby Nestle.....Vivian Hewitt

Mr. and Mrs. Coburn are being featured in "The Bronx Express," which was first produced in Yiddish at the Jewish Art Theatre some time ago. Described as a "fantastic comedy," it loses much of its fantasy in the every day sort of production with which the play is burdened. However, the idea is novel and with the possible exception of the second act supplied a good evening's entertainment.

The show opens with a scene showing the hero's humble Bronx flat, and subsequent scenes show the subway and its different characters and advertising signs as they appear in the dreams of David Hungerstolz, played by Charles Coburn. The story concerns the daughter of the button maker, who is being wooed by a wealthy manufacturer but runs away with her lover who is an author. The unhappy father sets out after them.

The father has never seen anything for about twenty-five years outside of his daily trip in the subway between the Bronx and the Canal street subway station. When he falls asleep in the subway reading his paper, his dreams are invaded by all of the things he has seen in his many years of travel underground. From the Smith Brothers to Aunt Jemima a maze of characters that are found on the subway cars come to life and make a regular nightmare for the old man. This is the big scene but the producers have evidently failed to make of it true fantasy.

Mr. and Mrs. Coburn were well received by the audience who applauded them sincerely. Numerous other rôles were also ably portrayed by a large cast. If the cast did not come up to the audience's expectations, it must be remembered that most of the characters in the play have been done before by those who specialized in these rôles.

The story of the play, slight, and of little consequence, deals with the life of the Bronx family, and the troubles with the young daughter, who has selected for her future husband a young poet, to whom the father strongly objects. The man the girl should marry must learn a trade or a business declares the father and upon this the girl leaves home, but the father's subway dreams adjust his feelings and he accepts the young man. The girl returns home and at the same time the young man calls and declares his intention of giving up the writing for a time at least and learn a trade.

"GO EASY MABEL" OPENS

"Go Easy, Mabel," the new musical farce which is Ethel Levey's new vehicle, opened in Atlantic City on Monday.

VAUDEVILLE BILLS
For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Harry Jolson—Bronson & Baldwin—Meehan's Dogs—Williams & Wolfus—The Cansinos—Blossom Seeley & Co.—Seed & Austin—Morgan Dancers.

Riverside—Clown Seal—Furman & Nash—Wm. & Joe Mandell—Jean Sothern—Mr. & Mrs. J. Barry—Vadi & Gygi—Creole Fashion Plate—Howard & Clark.

Royal—Santos & Hayes Revue—Weaver & Weaver—Roth Children—Harriett Marlotte—Dooley & Rogers—Frances Arms—Leon Varvara.

Broadway—Florence Brady—Bobby Barry & Co.—Healy & Cross—Valda & Co.

81st St.—Dooley & Sales—Imhoff, Corinne & Co.—U. S. Jazz Band—Willie Solar—Wiley & Hartman—Willie Rolls.

Hamilton—Clara Howard—Gus Edwards.

Coliseum (First Half)—Williams & Taylor—Bert Baker & Co.—Ernest R. Ball—Eight Blue Devils. (Second Half)—Kenny & Hollis—Herschel Henlere—Eddie Leonard.

Fordham (First Half)—Herschel Henlere—Kenny & Hollis—Eddie Leonard. (Second Half)—Williams & Taylor—Bert Baker—Shaw & Lee.

Franklin (First Half)—Frank Brown—Watson Sisters—The Stanleys. (Second Half)—Edwin George—Ernest R. Ball.

Jefferson (First Half)—Margaret Padula—Thos. Martin & Co.—Watson Sisters—Edwin George—Hawthorne & Cook. (Second Half)—Frank Brown—Eight Blue Devils.

Regent (First Half)—Fields & Harigan. (Second Half)—Al K. Hall—The Stanleys.

BROOKLYN

Orpheum—Mr. & Mrs. Gordon Wilde—Foley & La Tour—Elinore & Williams—Alice Brady—Signor Friscoe—George La Maire & Co.—Aileen Stanley.

Bushwick—Russell & Devitt—Four Aces—Jim McWilliams—Harry Langdon & Co.—Howard & Ross—Norton & Nicholson—Van & Schenck.

Flatbush—Leo Donnelly—Jean Cranese—Gallagher & Shean.

Riviera (First Half)—Anderson & Burt—Spencer & Williams—Ruth Roye. (Second Half)—Vincent O'Donnell—Thos. Martin & Co.—Chic Sales.

Far Rockaway (Second Half)—Harry & Grace Ellsworth—Anderson & Burt—Spencer & Williams—Ruth Roye—Wm. Rock & Co.

BALTIMORE

Maryland—Joe Darcy—Herbert & Dare—Julian Eltinge—Wayne & Warren—Dorothy Walters.

BUFFALO

Shea's—Elsa Ryan—Flannigan & Morrison—Eva Shirley & Band—Eddie Ross.

CLEVELAND

Hippodrome—Ryan, Weber & Ryan—Jack Inglis—Irving & Jack Kaufman—Yorke & King—Novelty Clintons.

105th St.—Frank & Ethel Carmen—Strand Trio—Chas. Keating—Daisy Nellis—Victor Moore.

DETROIT

Temple—The Gellis—Toto—Sallie Fisher & Co.—Miss Ioleen—Bob Hall—Sully & Thomas—Chas. Keating & Co.

GRAND RAPIDS

Empress—Anderson & Yvel—Billy Glason—Sylvester & Vance—Muldoon, Franklyn & Rose—Young & Wheeler—Marshal Montgomery.

LOWELL

Keith's—Ruth Budd—Gordon & Rica—Brightons—Rome & Gaut—Schwartz & Clifford—Dolly Kay.

MONTREAL

Princess—Karoli Bros.—Janet of France—Wanzer & Palmer—Bert & Betty Wheeler—Singer's Midgets.

PITTSBURGH

Davis—Henry & Moore—Thos. E. Wise—Huston Ray—Harry Conley Co.—Van Horn & Inez.

PHILADELPHIA

Keith's—Dotson—Claudia Coleman—Sansone & Delilah—Wilfred Clark & Co.—Bailey & Cowan—North & Halliday—The Comebacks.

PORTLAND

Keith's—Princess Wah-Letka—J. & B. Morgan—Van Cello & Mary—Frank Ward—Liddell & Gibson—E. & B. Conrad.

QUEBEC

Auditorium—Reck & Rector—Lexey & O'Connor—Sargent & Marvin.

ROCHESTER

Temple—Lucas & Inez—Will Mahoney—Bushman & Bayne—Jessie Reed—Alexander & Fields—Tan Arakis—Dancing McDonalds—Petty Reat & Bro.

SYRACUSE

Keith's—Bob Albright—Cansino Bros. & Wilkins—Mel Klee.

TORONTO

Hippodrome—Josie O'Meers—Crane, May & Crane—Anger & Packard—Adelaide Bell & Co.

Shea's—Tracey & McBride—The Les Grohs—Whiting & Burt—Bessie Clayton.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Hal Skelly—Pearl Regay—Jack Kennedy—Garcinetti Bros.—Lang & Vernon—Nathane Bros.

State Lake—Rae Samuels—Lydia Barry—Lane & Hendricks—La Pilarica Trio—Arnaut Bros.—Al Herman.

DENVER

Orpheum—Mrs. Sidney Drew—Buckridge Casey—Princeton & Watson—Sealo—Chabot & Tortoni—Berk & Saun—Block & Dunlop.

KANSAS CITY

Orpheum—Lois Bennett—Shriner & Fitzsimons—Rooney & Bent—Samaroff & Sonia—Joe Rolley—The Duttons—Davis & Pelle—Little Billy—Joe Towle.

Main St.—Kinzo—Daniels & Walters—Moody & Duncan—Edith Clasper—Flirtation—Miller & Mack.

VERSATILE ENTERTAINERS
NOEL LESTER & CO.
Al Striker, Personal Representative, H. B. Marinelle Office. Playing Keith's Houses

LOS ANGELES

Orpheum—Van & Corbett—M. & A. Clark—Fenton & Fields—Princess Jue Quon Tai—Alex. Patty—Adelaide & Hughes—Valenti Bros.

Hill St.—Peggy Parker—Mehlinger & Meyer—Joe Bennett—Van Hoven—Norris' Animals.

MINNEAPOLIS

Hennepin—Keegan & O'Rourke—Claudius & Scarlet—Nash & O'Donnell—Nelson's Catland—Gordon & Ford—Bobby McLean.

MILWAUKEE

Palace—Four Marx Bros.—Rockwell & Fox—Homer Romaine—Libonati.

OMAHA

Orpheum—Bill Robinson—Hartley & Patterson—Crawford & Broderick—The Storm—Pinto & Boyle—Bill Genevieve & Walter—Raymond Wilbert.

OAKLAND

Orpheum—Josephine Victor—Fred Hughes—Alan Rogers—Doris Humphrey Dancers—Bert Howard—Dezo Retter—Kluting's Animals.

PORTLAND

Orpheum—Sheila Terry—Frank Wilcox—Wellington Cross—Janis & Chaplow—Rubin & Hall—Clinton Sisters—Frank Wilson.

SAN FRANCISCO

Orpheum—Laura Pierpont—Olcott & Mary Ann—Wright Dancers—Doyle & Cavanaugh—Minstrel Monarchs—Emerson & Baldwin—Wonder Girl—Dave Schooler.

Golden Gate—Hal Skelly—Roberts & Clark—Jimmy Lucas—Boyce Combe—McCormack & Wallace.

SACRAMENTO AND FRESNO

Orpheum—Travers & Douglas—Dainty Marie—Silver & Duval—Wm. Seabury—Jean Middleton—Three Melvins—Lynn & Smythe.

SEATTLE

Orpheum—Trixie Friganza—Margo Waldron—Edith Clifford—Harry La Val & Sister—Hall & Dexter—Four Camerons—Merle's Cockatoos.

SIOUX CITY

Orpheum—Ann Gray—Nat Nazarro B. & B.—Bob Hall—Bostock's Riding School—Lew & Jean Archer.

ST. LOUIS

Orpheum—Bostock's Riding School—Innis Bros.—Ward Bros.

SHUBERT CIRCUIT
Week of May 1, 1922

DETROIT

Opera House—Whirl of New York (second week).

BOSTON

Majestic—Parish & Peru—Nat Nazarro & Co.—Julia Curtis—Calvert & Shayne—Garland & Smith—Llora Hoffman—John Jess & Co.

PHILADELPHIA

Chestnut St. Opera House—MacKinnon Twins—Cromwell—Orth's Mixed Orchestra—Geo. Mayo—Ray, Hughes & Pam—"Made in Philly."

F. F. PROCTOR CIRCUIT
Week of May 1, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Valentine Vox—Martell Co.—Moss & Frye—Mlle. Rhea—Marker & Redford—Aileen Stanley—Yaphankers—Wyeth & Wynne. (Second Half)—Green & Burnett—Brown & Whitaker—Veterans of Variety—Tato Hanner Co.—Shoot Through a Woman—Ben Welch—Julia Kelety.

125th St. (First Half)—Jean Adair Co.—Bernard & Garry—Dan Downing—Veterans of Variety. (Second Half)—Gillespie Girls—Farrell, Taylor Trio—Faber & Burnett.

23d St. (First Half)—Maude Allen—Baldwin & Blair—Seven Honey Boys—Leonard & Willard—Downey & Claridge—Lowry Prince. (Second Half)—White Sisters—Sig Franz Troupe.

58th St. (First Half)—Claude & Marion—Hal Johnson Co.—Chas. Harrison—Summer Duo—Five Musical McLarens—Ketch & Wilma—Jack Wilson Co. (Second Half)—Rice & Werner—Morris & Shaw—Gold & Edwards—Choy Ling Foo Troupe—Fein & Tennyson—Billy Watson Co.

ALBANY

(First Half)—Elvia—Williams & Taylor—Harry Mayo—Langford & Fredericks—Texas Four—Clemons, Belling Co. (Second Half)—The Patricks—Pisano & Bingham—Miller Girls—Imhoff, Conn & Coreen—McIntyre & Holcomb—Johnny Singer Girls.

ELIZABETH

(First Half)—Roeder & Dean—Paramo—Loughlin & West—Porter & White Co.—Rowland & Meehan—Melody Revue—Florence Brady. (Second Half)—Bady—Harry Welch & Morton.

MT. VERNON

(First Half)—Watson Sisters—Dugan & Raymond—Fabor & Burnett—Sybil Vane—Bennett Twins Co.—Dippy, Diers & Bennett. (Second Half)—Norwood & Hall—Seven Honey Boys—Flanagan & Morrison—Lowry & Prince.

NEWARK

(First Half)—Haig & Levere—Fritzi Scheff—Chic Sale—Willie Solar—Sig Franz Troupe—When Love Is Young—Beth Beri Boys—Corinne & Himber. (Second Half)—Hedley Trio—Sybil Vane—Moss & Frye—Maker & Redford—Dugan & Raymond—Murray & Gerrish—Jas. C. Morton.

SCHENECTADY

(First Half)—The Patricks—Greenlee & Drayton—Elsie White—Elsie Williams Co.—Powers & Wallace—Springtime Classic. (Second Half)—Potter & Hartwell—Sampson & Douglas—Bobby Randall—Hall, Ermine & Brice—Fisher & Gilmore—Carson & Kane.

Chody and Dot Jennings
Rhyme with Little Reason

TROY

(First Half)—The Halkins—Pisano & Bingham—Miller Girls—Imhoff, Conn & Corinne—McIntyre & Holcomb—Uyeda Japs. (Second Half)—Elvia—Williams & Taylor—Harry Mayo—Langford & Fredericks—Texas Comedy Four—Clemons, Belling Co.

YONKERS

Rice & Werner—Gold & Edwards—Magic Kettle—Frankie Heath Co.—Springtime—Edwards & Edwards.

B. F. KEITH VAUD. EXCHANGE
Week of May 1, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Wells, Virginia & West—Ching Toy—Bob LaSalle Co.—Billy Watson Co.—Bally Hoo Three. (Second Half)—Springtime—Runaway Four—Vera Sabina Co.—Skatells—Leonard & Willard—Chas. Tobias.

AMSTERDAM

(First Half)—Potter & Hartwell—Thos. Potter Dunn—Hall, Ermine & Brice—Clara Morton—Johnny Small Co. (Second Half)—The Baltos—Greenlee & Drayton—Larry Halkins Co.—Powers & Wallace—Springtime Classic.

ALLENTOWN

(First Half)—The De Horans—Pierce & Ryan—Nolah St. Clair Co.—Monarch Comedy Four—Blackstone. (Second Half)—Witt & Winters—Burt & Rosedale—Edward & Miller—Melodyland—Bobbe & Nelson.

BOSTON

Boston—Four Bellhops—Mildred Wilson & Freddie Hoar—Dillon & Parker—Frank Gaby—Berrick & Hart.

Scollay Square—Techow's Cats—Marie Dorr—Ed & Birdie Conrad—Sargent & Marvin—Frank Dobson & Sirens.

Howard—Joseph K. Watson—Nancy Boyer Co.

Bowdoin Square—The Brightons.

Washington St.—Montambo & Nap—Ruby Royce—Stephens & Hollister—De Haven & Nice—B. A. Rolfe Co.

BINGHAMTON

(First Half)—Thomas & Frederick Sisters—Ormsby & Remig—Will Macart—Words & Music—Casey & Warren—Making Movies. (Second Half)—Roma Duo—Singer Girls—Frosini—Making Movies—Jane O'Rourke Co.—Black & Lynn.

BROWNSVILLE

Three Macks—Violet & Lois—Case & Mayne—Russel's Minstrels.

BROCKTON

(First Half)—Johnny Dove—Waring & Guarino—Leightelle & Coffman—Wheeler Trio. (Second Half)—Lawrie Devine Co.—Venetian Five—Joseph B. Hurl—Flanses.

CLARKSBURG

(First Half)—White Bros.—Claudia Coleman—Kelso & Lee—Davis Trio. (Second Half)—California Trio—Mary Warren—Joe Laurie, Jr.

CHESTER

(First Half)—Gardner's Maniacs—Caits Bros.—Lew Cooper—Le Maire & Hayes. (Second Half)—Thalero's Circus—Shields & Kane—Bert Walton—Holmes & Levere.

EASTON

(First Half)—Witt & Winters—Burt & Rosedale—Edwards & Miller—Melodyland—Robbe & Nelson. (Second Half)—The DeHorans—Pierce & Ryan—Nolah St. Clair Co.—Monarch Comedy Four—Blackstone.

ELMIRA

(First Half)—Lutes Bros.—Burton & Shea—Carson & Willard—Princess Isis. (Second Half)—Ackland & Mae—Will Macart—Words & Music—Princess Isis.

FALL RIVER

(First Half)—Dancing Dorans—Geo. Alexander Co.—Oscar Lorraine—Berlo Girls. (Second Half)—Harvey & DeVora Trio—Hazel & Crosby—Hall & Shapiro—Melnotte Duo.

FITCHBURG

(First Half)—Mack & Manus—Mumford & Stanley—Golden Gate Trio—Bob Willis—Flashes. (Second Half)—Lizzette & Rooney—Ollie & West—Dancing Dorans—Daightelle & Coffman—Creole Cocktail.

GREENSBURG

(First Half)—Four Baliots—Violet & Lois—Case & Mayne—Russell's Minstrels. (Second Half)—Roy & Arthur—Besthof & Manon—Marry Me.

GLOVERSVILLE

(Second Half)—Ormsby & Remig—Ketch & Wilma—Billy Sharp's Revue.

HAVERHILL

(First Half)—Laurie DeVine Co.—Joseph B. Hurl—Harvey & DeVola Trio—John Steel—Melnotte Duo. (Second Half)—Marco & Louise—Ulis & Lee—Chas. Harrison Co.—Keane & Williams—Wood's Comedy Mules.

ITHACA

(Second Half)—Thomas & Frederick Sisters—Burton & Shea—Casey & Warren—Lutes Bros.

French Chappie and American Girl
AMOROS & JANET
"MON CHAPEAU"

HAWAIIAN NIGHTINGALE
WALTZ BEAUTIFUL

JOHNSTOWN-PITTSBURGH

Ethel Parker Boys—Montague Love—Dunham & O'Malley—Parshleys—Jack Gregory Co.

JERSEY CITY

(First Half)—Runaway Four—Farrell Taylor Three—Skatells—Lew Kelly Co.—Bernard & Meyers—Lawrence & Wallace—Earl Cavanaugh Co. (Second Half)—Haig & Levere—Edna Aug Revue—Hawthorne & Cook—Millard & Marlin—Hans Roberts Co.—Al & Emma Frabelle.

KINGSTON

(First Half)—Bowman & Gibson—Frances Dougherty—Lillette—Fisher & Gilmore—Overseas Revue. (Second Half)—Cunningham & Bennett—Lillian Conroy & Bro.—Weber, Beck & Frazer.

LANCASTER

(First Half)—Chas. Reader—Pinkie—Harry Breen—Century Girls. (Second Half)—Two Stenards—Gail Wendell—Roger Gray Co.—Bobby Pandour Co.

LYNN

(First Half)—Denno Sisters—Thibault Cody—The Show Off—Margaret Young—Creole Cocktail. (Second Half)—Pepita Granados Co.—Oscar Lorraine—Geo. Alexander Co.—Jack Norworth Co.

LEWISTON

(First Half)—Lizzette & Rooney—El Cleve—Keane & Williams—DeVoe & Hosford—Narco & Louise. (Second Half)—Louise & Mitchell—Mildred Parker—Rogers Donnelly—Jewell & Raymond—The Rickards.

LAWRENCE

(First Half)—Louise & Mitchell—Hazel Crosby Co.—Hall & Shapiro—Wood's Comedy Mules. (Second Half)—Wheeler Trio—El Cleve—Briscoe & Rauh—Fifer Bros. & Sisters.

MORRISTOWN

(Second Half)—Barbette—Mack & Stanton—McLaughlin & Evans—Leona Hall's Revue.

MIDDLETOWN

(First Half)—Betty Washington—Joe & Clara Nathan—Greenwich Villagers—Weber, Beck & Frazer—Lillian Conroy & Bros.—Cunningham & Bennett—Three Victors. (Second Half)—Frances Dougherty—Newport & Stirk & Parcer—Lillette.

McKEESPORT

(Second Half)—Hall & O'Brien—Talbot & Myers—Baliots.

MANCHESTER

(First Half)—Tony & George—Ulis & Lee—Kernan Cripps Co.—Fifer Bros. & Sisters. (Second Half)—Mack & Manus—Flo & Ollie Walters—Kernan Cripps Co.—Bob Willis—Golden Gate Trio.

MONTREAL

Hedegus Sisters—Sharrocks—Eddie Carr Co.—Frank Mullane—Mang & Snyder—Lexey & O'Connor.

NEW LONDON

(First Half)—Three Weber Girls—Dunham & Williams—Lona Hall's Revue—Donovan & Lee—La Graciosa. (Second Half)—Callan & Mathews—Scotch Lads & Lassies—Larry Comer—Meannette & Sidelli.

NEW BRITAIN

(First Half)—Mae Miller Co.—Callan & Mathews—Wiser & Reiser—Claire & Atwood. (Second Half)—Three Mason Sisters—Autumn Trio—Lew Pistel Co.—Bud & Jessie Gray.

NORTH ADAMS

Martin & Jahrl—Johnny Doe—Dublin Trio—Oliver & Nerrett—Claire & Atwood.

NORWICH

(First Half)—Heynoffs—Memories—Dorothy Waters—Lew Pistel Co.—The Drug Clerk. (Second Half)—Brent Hayes—Burke & Burke—Sammy Duncan—Three Weber Girls.

NEW BEDFORD

(Second Half)—Geo. Reed & Girls—The Show Off—DeVoe & Hosford—Berlo Girls.

PHILADELPHIA

Keystone—Mankin—The Prests—Glenn & Jenkins—Bell & Montrose—Chas. Ahearn Co.

Wm. Penn—Kennedy & Nelson—Shields & Kane—Holmes & Levere—Bert Walton—Thalero's Circus. (Second Half)—Reban & Mack—Caits Bros.—Transfield Sisters—Le Mare & Hayes—Lew Wilson.

PITTSFIELD

(First Half)—Hanlon & Clifton—DeFiore & Alb Trio—Bennett & Lee—Harmony Land. (Second Half)—Weiser & Reiser—Memories—Clif Green—Henoffs.

PATERSON

(First Half)—Rucker & Winifred—Brown & Whittaker—Holmes & Wells—Sinclair & Gray—Bowers' Revue. (Second Half)—Marvel & Faye—El Rey Sisters—Three Harmony Hounds—Hal Johnson Co.—Claude & Marion.

PITTSBURGH-JOHNSTOWN

Annetti—Mme. Gravetta Co.—Nagyfys—Arthur DeVoy Co.—Kane & Herman.

PASSAIC

(First Half)—Autumn Trio—Sammy Duncan—McLaughlin & Evans—Wilson Audroit Trio. (Second Half)—Barrett & Farnum—Dewey & Rogers—Rucker & Winifred—A Night in Paris.

(Continued on page 25)

THREE BEST ACTS
Cedric LINDSAY & MASON Hazel
ERFORD'S ODDITIES Lucas & Inez

L. J. K. HEIL says

Hand out more laughs and the manager will hand you more money. For many years, the unfailing gold mine for loud and sure laughs has been MADISON'S BUDGET. The latest—and greatest issue is MADISON'S BUDGET No. 18. It contains a generous selection of sure-fire monologues, double acts, both for 2 males and male and female; parodies, 200 single gags, some great minstrel first-parts with finale, a one-act comedy "tab" for 9 people, a sketch for 4 people, etc. The price is ONE DOLLAR, postpaid. Send orders to L. J. K. HEIL, 1052 Third Avenue, New York.

THREE LONG LAUGHS

"WHEN THOSE FINALE HOPPERS START HOPPING AROUND"

By WILLIE and HARRY WHITE

Every line a laugh. Every chorus a convulsion. A musical menu swamped with giggles, chuckles and guffaws. A timely topical lyric combined with a spontaneously appealing melody. An automatic laugh provoker and encore-getter. Even the semi-colons are funny. The first word makes 'em grin; the finish is a 14-karat, dyed-in-the-wool, biff-bang, sure-fire bull's-eye WOW.

HEAR THIS GREAT SATIRE ON A CURRENT THEME

SEE

JIMMY McHUGH

PROFESSIONAL MANAGER

"OH, LADY OH, WHAT I HEARD ON THE RADIO"

By JACK FROST

Everybody in U. S. A. either has, is going to get, or would like to own a Radio outfit. THAT explains the interest.

Plenty of extra choruses, all running a dead heat as laugh provokers. Catch-lines that really catch; choruses that leave 'em shouting for more.

LOVESICK BLUES

By CLIFF FRIEND and IRVING MILLS

A Marvelous Double for any combination. A Great Comedy Patter and An All Round Sensational Harmony Number

A REAL NOVELTY

"WHEN YOU AND I WERE YOUNG MAGGIE BLUES"

By JACK FROST and JIMMY McHUGH

A Wonderful Single, Double or Harmony Number

A MILLS SONG PULLS STRONG | JACK MILLS, Inc., MUSIC PUBLISHERS, 152-4 W. 45th ST. NEW YORK. | A MILLS SONG PULLS STRONG

COLUMBIA RADIO RUMORS

Coincident with the rumors that the Columbia Graphophone Manufacturing Company would become identified with radio work, the stock of the company which was quoted at 15⅛ last January, is now selling at 5, the highest point it has reached in sometime. After the plan was announced a few months ago to help the company get on its feet and avoid receivership, the stock passed the 25⅛ mark around which it hovered until the recent jump.

Different stories have been circulated regarding the Columbia's proposed entrance into the radio field. One story is to the effect that the company is planning consolidation with a big radio corporation, probably the Radio Corporation of America, and a combination of the business interests of each.

The other story is that the company will go into the radio field independently and that it is investigating several patents, from which certain apparatus will be selected, for manufacture in its present plants. Such a step, it was said would not interfere with the company's output of phonographs and records, but would enable them to obtain a share of the earnings available as a result of the widespread radio craze.

Officials and banking interests identified with the company decline to discuss either proposal, and definite confirmation as to the company's radio intentions are lacking.

ROSA RAISA CLOSES

Chicago, Ill., May 1.—Rosa Raisa closed one of the most successful and busiest seasons of her career on Sunday night when she was heard in concert at the Auditorium Theatre.

ROLLS AND RECORDS

BOOSTING BRUNSWICK RECORDS

A number of exclusive Brunswick Record artists are helping to create sales for their records by many public appearances in vaudeville, and especially at the spring music festivals.

Four of the artists, Claire Dux, Giuseppe Danise, Irene Pavloska and Theodore Karle, appeared recently at the Metropolitan Opera Company's annual season at Atlanta, and then went to Evanston, Ill., where they sang at the North Shore Spring Festival.

The latest Brunswick artists to appear in vaudeville are Benny Kreuger's Brunswick Orchestra, who opened recently at the Fifth Avenue Theatre. Dorothy Jardon, Margaret Young are also in vaudeville, while the Brox Sisters are appearing in the "Music Box Revue."

REGAL LIST IS SHORT

The Regal Record list for June is an unusually short one for the present, and is expected to be supplemented later on. But three double disc dance records are listed and four double disc Standard numbers. The dance records are: 9222 Rosy Posy—Every Day, 9223 Some Sunny Day—Sunshine Alley, 9224 Stumblin—Teasin. The Standard records are: 9225 Ave Maria—The Swan, 9226 Star Spangled Banner—America, 9227 One Sweetly Solemn Thought—A Perfect Day and 9228 Salut 'Damour—Melody in F.

Others will be announced later.

BANNER JUNE LIST READY

The Banner Record Company have issued their June list of releases, which contains for the present eleven double-faced records. Seven of them are dance records, two popular vocal numbers, and one each of Hawaiian and accordeon numbers.

A new window display for Banner records which has just been put out by the advertising department is unsually attractive, being done in four colors of oil paint. The method of reproduction and the illustrations depicted on the hangers are making a hit with the dealers.

A new idea in records are the Opera-Trots in the June list. Next month's releases will contain a Gallagher and Shean dance record, with the saxophone and trombone being featured as saying Mr. Gallagher and Mr. Shean. The vocal records of the song are still selling strong.

TUCKER WITH CLARION CO.

The Clarion Recording Company have signed a two-year contract with Harry A. Tucker, musical director, to record for them with his new ten piece orchestra especially organized for mechanical work. The Tucker Orchestra will be known under several different names, including Shanley's Serenaders, Murray Roman Garden Orchestra and others.

GERARD TO DO ONE

Barney Gerard will next season produce one show on the Columbia circuit.

It will be "Follies of the Day."

KAHN ON MUSIC BOARD

ATLANTA, Ga., April 30.—The Atlanta Music Festival Association, which sponsors grand opera in Atlanta, has just changed its policy by electing to the Board of Directors two lovers of music outside the city. They are Otto H. Kahn of New York and S. Davies Warfield, Chairman of the Board of the Seaboard Air Line Railway of Baltimore. It has been largely due to Mr. Kahn's influence that Atlanta has been able to bring the Metropolitan Company here for twelve seasons of music.

A decision has been reached to have grand opera here next year in spite of the fact that there was a considerable deficit this year.

VICTOR AT SHANLEY'S

Jim Victor's Royal Orchestra is now playing opposite Arthur Hand's California Ramblers at Shanley's Dance Palace nightly. They are continuing their afternoon session at the Pre-Catelan.

ACTORS' FUND MEETING MAY 16

The annual meeting of the Actors' Fund will be held on Tuesday, May 16, at 2 p. m., at the Hudson Theatre.

HAWAIIAN NIGHTINGALE

WALTZ BEAUTIFUL

TOMMY VAN AND VERNON SARA

PLAYING LOEW CIRCUIT

CHICAGO VAUDEVILLE SHOWS

KEDZIE
(Last Half)

The Kedzie seems to be faring well in the finishing season, judging from the throng that was in attendance for the first performance Friday evening. The house was well filled when the curtain disclosed the opening turn, and the audience continued to pour in until it proved capacity. A waiting line was then formed for the second show.

Mystic Garden, a unique magic turn, started proceedings. The act is offered by a man and two women, and the usual line of mystifying stunts are offered. However, the man executes his tricks in just a little bit better style than the usual magicians. Well received.

Nevins and Guhl, a black face act, offered nothing that would establish it above the average of small time turns. They secured a few laughs, but that was all.

Sonia Meroff scored the bill's hit in the third position. This little lady has a manner that is all her own. She possesses personality and has a way of putting over her songs that causes an audience to support her with appreciative applause. She has pep and vivacity. She wears abbreviated costumes and is good to look upon. The Kedzie audience enjoyed her work immensely, and they presented her the honors of the program without further decision. She was worthy.

Billy Arlington and his talented company knocked things into a "cocked hat" at this juncture. They offer burlesque comedy and hocum, and they had the audience screaming from the time they entered until their exit. The audience didn't tire, but applauded liberally. Arlington accepted the applause with bows, but did not entertain them further. He left his audience wanting more.

Billie & Eddie Gorman, singing topical songs, held next to closing, but displayed nothing to merit them the difficult position. They failed to hold the spot, meeting with only fair returns.

Hayataka Brothers, before a very elaborate stage setting, offered athletic and balancing tricks, putting their work over in an artistic manner and to the delight of the house in its entirety. They succeeded in holding their audience to a man and they entertained them every minute they occupied the stage. H. F. R.

AMERICAN
(Last Half)

The American continues to show a continuous decrease in patronage. The Friday night audience was composed of a very scattered audience.

Angelo Armento and Company was the starter. As a comedian, the man falls short of the mark. However, he got by fairly well on his stepping. The girl assisting does not register her voice well enough to try to sing. It proved only a fair opener.

Manning and Mannette, man and woman, offered a comedy skit, "Oh, Mamma." They have some good lines and succeeded in raising a few laughs from the somewhat light crowd. The woman plays up well, working as a foil to the man. The act went well and would have fared much better had there been an audience to work before.

The Stratford Comedy Four, a male quartette, offered some worn out gags, but they sure did harmonize wonderfully together. Elimination of their talking and replacing it with another popular number, would place this act at the head of their division. Some good yodeling sent them over to solid returns.

A rare treat was offered by Josephine Worth and Company, who offered a sketch, entitled "Mother Kate." Miss Worth handles her part cleverly and proves herself a very capable actress, delivering pathos as well as comedy. Three capable performers assist Miss Worth in her endeavors.

Wamsley & Keating, man and woman, started the audience laughing with their well delivered lines. They both display personality, and put their material over cleverly. The act scored splendidly in next to closing position.

The Four Lamey Brothers, a casting act, closed. The quartette offered thrilling stunts and proved themselves topnotchers in their line. It gave the program the desired finish and sent the audience away well satisfied. H. F. R.

ACTOR BECOMES AGENT

Al Rickard, formerly a ventriloquist in vaudeville, has retired from the profession to become a booking agent. He is booking independent circuits and has opened an office in the Loew Annex, in Mandel and Rose's office.

LINCOLN
(Last Half)

There was only half a house to witness the second performance at the Lincoln Theatre on Thursday night, and the vaudevillians that composed the entertainment did not have half a chance of displaying their real worth or receiving just returns.

Samaya opened, with a series of tricks performed upon the Roman rings and the web. He works fast, displayed showmanship and closes his offering in thrilling fashion. He received but a fair hand upon closing.

Naio & Rizzo, a two man musical offering with violin and accordeon predominating, failed to stir any enthusiasm, and left the stage to barely enough applause to warrant a healthy bow. The boys seemed to play well enough, but they did not stir up the house.

Lane and Harper, man and woman, offered their comedy act "The Manicurist," an old offering, but containing much new material. The young lady is very attractive and is largely responsible for the success of the act in this theatre. The act was accorded three bows and was forced to render an encore.

Brown, Gardner & Trahan, a dancing offering, introduced a set of clever steppers and one of the men is especially good. A pretty cyc sets the act off to good advantage and adds flash. The individual and combination seemed to be enjoyed by the small house, which applauded liberally.

Kellam & O'Dare scored the hit of the program with a good line of comedy, registering on mostly everything they attempted. This is the first time the audience flashed any bit of life, and they forced the offering to accept five bows and an encore.

Rose, Ellis and Rose, who have appeared in all the standard loop vaudeville houses, closed the performance with their barrel jumping novelty. The surprise of the act is when the woman discloses her identity. She does a very clever clown part, working in male attire. A thrilling finish sent the act away well satisfied with the returns received. H. F. R.

CHATEAU
(Last Half)

The management of the Chateau have announced that they will continue to keep "open house" throughout the summer months. At the second show Friday night, a capacity audience registered.

Miss Pert Kelton and Sister Sue opened. The two girls were rather out of place in the early position, and could have safely held a spot further down on the bill. The girls open with brass instruments, and then one of them offers a very clever jazz dance. Several solos are offered on the cornet and trombone, closing with one of the girls playing drums and the other a cornet, assisted by a man who plays the trombone in the pit. The act actually stopped the show in the opening spot.

Al Abbott kept up the high standard set by the opener. He offered a single turn, entitled "The Village Songster," opening with singing and then going in for some clever character work. He offers a chink and a rube, doing very cleverly with both. His comedy went over splendidly.

Guy J. V. Sampsel and Lillian Leonhard offered the flash act of the bill. They get away very nicely with songs and a dance or two. They proved the old adage "it's not what you do, but how you do it." They are assisted by a male accompanist. The act accepted two bows and was forced into an encore.

Craig and Cato, carried off the laugh honors of the bill. Their vehicle is composed of a good line of light comedy, chuck full of wholesome and digestible material. They were a steady laugh from start to finish. Both are good on their delivery. Three bows and could have accepted more had they desired.

The Lunatic Bakers, a tumbling act, closed. The act is far below the standard of the usual closing turn seen at this theatre in recent months. H. F. R.

ACTS AT COMMUNITY PLAYHOUSE

The Community Playhouse in Meriden, Conn., switched from a motion picture policy to one of split week vaudeville, on Monday, May 1. The house, which is owned by P. McMahon of Glen Cove, will play five acts each half of the week, booked through Fally Markus, in addition to a feature film.

NEW ACTS AND REAPPEARANCES

HERBERT AND NORTH

Theatre—*City.*
Style—*Comedy talk.*
Time—*Eleven minutes.*
Setting—*In "One."*

After a fast, jumbled tune, played by the orchestra, one of the men, he who played the French character, appeared, playing on a ukelele, with a violin bow. The fat man, an excellent comedian, followed him on, but from the opposite of the stage. This man got a laugh on his entrance, which was done in an awkward manner. Good.

There was some fine talk, and some good acrobatic falls, taken, of course, by the fat man, a dance by the Frenchman, which scored,—a burlesque of the Frenchman's dance by the fat man, a ukelele song, which went well, and the act closed.

When forced to take an encore, the Frenchman told the fat man to do what he did,—he then executed a back flip. The audience was astonished to see the fat man do one even better and more graceful than the Frenchman. The act is good, and needs no criticism. It should be able to play the big time, in the number two, with ease.

We suggest that the fat man learn some more chords on the ukelele, and sing a little more. D. S. B.

DORIS AND LYONS SISTERS

Theatre—*State.*
Style—*Songs and dances.*
Time—*Ten minutes.*
Setting—*In "One."*

This is a man and two girls who work before a special drop in "one," and offer a conventional singing and dancing act. The trio all have good voices, and are capable dancers. The girls sing a few numbers in harmony, while the man puts over comedy numbers. Their dancing is neatly routined. The man works in an eaton jacket and striped trousers, and the women make quite a number of changes throughout the act, the wardrobe being well selected.

This act is on a par with others of the same description, and is one that should please in the pop houses. S. H. M.

MILLER, PACKER AND SELZ

Theatre—*State.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*"One."*

This trio opens their act with an arguing bit. The woman is attired in male clothes, and after a few moments makes an exit leaving the stage to the two men for the comedy repartee. One of the men then sings a comedy solo, to allow time for the woman to change. She returns to the stage for a number that gives her partners time to change from a comedy make-up to full dress suits. The trio then put over a harmony number for a finish.

The act is a "laugh getter" in a small house, but was almost lost in this theatre. The comedy is hokum, but is not strong enough for the big time. It can play the better small time to advantage. E. H.

GRACE HAYES

Theatre—*State.*
Style—*Songs.*
Time—*Twelve minutes.*
Setting—*In "One."*

Miss Hayes is a tall, slender, attractive looking brunette, who makes her entrance adorned in a beautiful white evening gown. She opens with a popular "blues" number, after which she sings a ballad and an Irish comedy number; a special introductory number leads her into a medley of popular numbers for a finish.

This young lady has a good voice. She has plenty of personality and can "sell" either a blues number or a ballad. The Irish number does not seem suited to her voice. As a delineator of popular numbers Miss Hayes can hold her own on any bill and should meet with success. S. H. M.

BOB LA SALLE

Theatre—*23rd Street.*
Style—*Songs and dances.*
Time—*Twelve minutes.*
Setting—*In "one."*

La Salle is assisted by a male pianist, who humors the numbers well. La Salle opens with a comedy song which he immediately follows up with a "blues" number and medley. After this he sings a special number that gives way to several styles of dancing, the pianist singing the introductory number to each dance. La Salle is a good showman.

He can put over a number and his dancing is out of the ordinary. The act has the makings of a big time offering, but as-yet is a bit rough in spots. This can be remedied easily. S. H. M.

ACTORS AND ACTRESSES

Do you want to play a speaking part in the great drama of our every day affairs?

Can you tell the truth courageously, patiently, persistently and alone?

By so doing you can make a better man or woman than you have ever been before!

That part is open to you now.

Call 10 A. M. to 4 P. M.

L. R. STEEL SERVICE CORPORATION

Entire 14th Floor Knickerbocker Bldg., B'way & 42nd St., N. Y. C.

HAWAIIAN NIGHTINGALE
WALTZ BEAUTIFUL

May 1st, 1922.

MR. GORDON BOSTOCK

has published an announcement that practically every Keith and Orpheum Circuit agent and every producer has appointed him exclusive European representative, and in consequence he shall represent in Europe nearly every big act in America.

This may be all true from his standpoint, but from the viewpoint of the B. F. Keith Vaudeville Exchange, there is no special man representing the vaudeville artists in Europe and the booking office has made no arrangements whatever with Gordon Bostock.

They will book their acts through any agent, whether foreign or American acts, providing these agents' or artists' representatives are recognized in the B. F. Keith office.

When I spoke to Mr. Bostock about this announcement, as to whether he represented all the agents, he informed me that he had spoken to a couple of them and he took it for granted that the others would want to do the same, so inasmuch as he went off "half-cocked" and has no authority from this office, for the information of all this announcement is made.

E. F. ALBEE

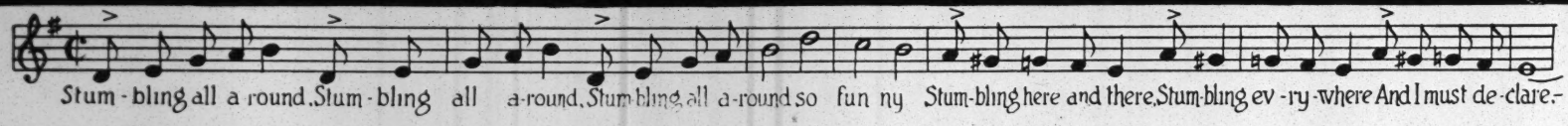
A NEW DANCE CRAZE

STUMBLING

A FOX TROT ODDITY

"You can't go wrong With any FEIST song"

HEAR IT NOW


Stum-bling all a-round. Stum-bling all a-round. Stum-bling all a-round so fun ny Stum-bling here and there. Stum-bling ev-ry-where And I must de-clare.-

ENGEL'S CHOP HOUSE CLOSED

Engel's chop house, at 61 West Thirty-sixth street, known to all actors, ended its career of over fifty years on Monday night. It was owned by Capt. Philip and Adam Engel. With the closing of the chop house, Old Charlie, who had been a waiter there for over thirty-five years, also went out of the public eye.

Prohibition is blamed as the cause for the closing of the famous old restaurant. It was noted in the old days, for its ale, beer and oysters. With only the oysters left, it was found that sufficient trade could not be attracted to pay expenses.

THIRTY-ONE WEEKS FOR THANK U

"Thank You," will close its engagement at the Long Acre Theatre, on Saturday night. The piece has been playing at the house for thirty-one weeks. It will go on tour early in the fall.

"Go Easy Mabel," a new musical comedy will follow "Thank You" into the Long Acre, opening at the house on Monday night.

MRS. MAX THOREK ILL

CHICAGO, Ill., May 1.—Mrs. Dr. Max Thorek, wife of the president and surgeon-in-chief of the American Theatrical Hospital, is desperately ill at that institution.

"MOLLY DARLING" SCORES

CLEVELAND, May 1.—"Molly Darling," a musical comedy by William Cary Duncan, Otto Harbach and Tom Johnstone, had its premiere showing at the Ohio Theatre last Monday night and from all indications will join the ranks of its sister productions "Sally," "Irene" and "Mary," as successful musical plays. Richard Carle, Polly Walker and Jack Osterman, Delano Dell, Rose Kessner and others are in a competent cast of fun makers.

As most musical revues the piece has little plot to speak of, yet definite enough to be traced all through the play. Molly herself is but partly Irish, having had an Italian papa. He is seen in the prologue in his little violin shop. Most of Molly's associates are well overtaken by the jazz craze, and she writes a song to compete with the jazzy ones, in a contest conducted by a publisher in the person of Richard Carle. The entertainers go to a magnificent country estate owned by an amorous widow, where each offers a number. All of the songs seem to have hit qualities excepting the one submitted by Molly (Polly Walker). Her song is a dismal flop. However, the one boy has been keeping his eye on her and in the end, his faith in her music brings success, true love and everything that goes with a happy ending.

Richard Carle has a role that fits him well and is not so much a comic part for he almost plays "straight." Miss Walker is a gifted young lady, fair to look upon and an excellent song and dance artist. She might improve her role by affecting a more breezy style. Jack Osterman proved himself the same promising juvenile actor, who made a hit with the audience. His training in vandeville seems to have done much for his song, dance and pattering routine.

The nine scenes of the production were staged, lavishly and without flaw. All of them were gorgeous and beautiful. The book originally by William Cary Duncan and collaborator with Otto Harbach tells the story with Broadway technique and sparkling manner. Tom Johnstone's music is pleasing and of great rhythm.

The piece opened this week in Chicago for an all-summer run.

SUMMER PARKS OPEN

Many of the various amusement parks, in and around New York City, have already thrown their gates open for the Summer months.

Palisades Amusement Park has started its season, with several new rides, new open-air feature shows, and daily band concerts, while preparations are under way to open the bathing beach.

Starlight Amusement Park, in the Bronx, was completely launched for the coming season last week. A pig slide, with trained pigs performing, is now being installed, in addition to other new attractions including children's swings and a pony track. The vaudeville bill for this week includes Caddeaux, the French clown, and Ferris, the magician.

The indoor swimming pool with salt water that is pumped directly from the Atlantic Ocean and kept at a proper temperature, is now open at George C. Tilyou's Steeplechase Park, Coney Island, and several new attractions will be installed for the coming season.

CHARLOTTE MARRIES DR. GOETZL

Charlotte, the skater, who was appearing at the Hippodrome during the season which has just closed, was married to Dr. Anselm Goetzl, musical composer, on last Thursday at Hoboken by a justice of the peace. The couple met a few months ago, when Dr. Goetzl was conducting the music for the Ice Carnival at the Hippodrome. The engagement of the couple was announced last week at a dinner party given to a few friends by the composer. The skater's name until her marriage was Charlotte Oelschlagel. The bride and groom will soon leave for Mexico City, for an engagement at the Ice Ballet.

MABEL "Toots" HEIDT

INGENUE SOUBRETTE WITH HURTIG AND SEAMON'S "BOWERY BURLESQUERS." WE CLOSED OUR SEASON LAST SATURDAY. DID VERY WELL, THE MANAGERS SAY.

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Fuji Yamamoto—Burdell & Burdell—Gilbert & Arnette—Ferry & Hawthorne—Fields & Fink—Gladys Delmar Band—Hickey & Hart—Peggy Breman & Bro.

QUEBEC
Gordon & Rice—Cleo Gascoyne—Paul Sydell—Seven Bracks.

READING
(First Half)—Davis & Walker—Baxley & Porter—Archer & Belford—Mack & Holly—Gier's Musical Ten. (Second Half)—Joe De Lier—Cecelia Weston Co.—Not Yet Marie—Jack Clifford—Jas. & Etta Mitchell.

SHENANDOAH
(First Half)—Reed & Selman—Wardells & La Coste—Seven Little Sweethearts. (Second Half)—Harry Brenn.

SARATOGA
Hanlon & Clifton—Harmony Land.

SO. NORWALK
Rekoma—The Drug Clerk—Big City Four—Barrett & Cunnenn—Deno Sisters, Thibault & Cody.

SUNBURY
(First Half)—Rome Duo—Chapman & Ring—Singer Girls—Black & Lynn. (Second Half)—Cynko & Kyao—Chas. Reeder—Ruth Davis—Pinkie.

SYRACUSE
(First Half)—The Baltos—Lew & Paul Murdock—Sampson & Douglas—Larry Harkins Co.—Bobby Randall—Carson & Kane. (Second Half)—The Halkings—Thos. Potter Dunn—Elsie Williams Co.—Elsie White—Uyeda Japs.

TORONTO
Mellen & Frabcus—Lovenburg—Fisher & Hurst—Carroll & Gorman—Three Kitaros.

WEST HOBOKEN
(First Half)—Casting Campbells—Flaherty & Stoning—Gilfoyle & Lang—Barrett & Cuneen—Shelby Trio. (Second Half)—Faden Trio—Fitzroy Sisters—J. C. Mack Co.—Jack Joyce—Wilson Aubry Trio.

WHEELING
(First Half)—Roy & Arthur—Mary Warren—California Trio—Marry Me. (Second Half)—White Bros.—Chas. Keating—Kelso & Lee—Davis Trio.

YORK
(First Half)—Joe DeLier—Cecelia Weston Co.—Not Yet Marie—Jack Clifford—Jas. & Etta Mitchell. (Second Half)—Davis & Walker—Baxley & Porter—Archer & Belford—Mack & Holly—Gier's Musical Ten.

POLI CIRCUIT
Week of May 1, 1922

BRIDGEPORT
Plaza—Cross & Santora—Mellen & Renn—Fashion Plate Revue—Miller & Fears—Sheldon, Thomas & Babb—Pressler & Klass—Breen Family. (Second Half)—Ross & Mayne—Burns & Lorraine—Eldridge, Barlow & Eldridge—Barnes & Wormsley—Burke & Durkin.

NEW HAVEN
Bijou (First Half)—Ross & Mayne—Burns & Lorraine—Eldridge, Barlow & Eldridge—Robinson & Pierce—Jungle Jazz—Burke & Durkin—Scanlon, Denno Bros. & Scanlon. (Second Half)—Celina's Circus—Mellen & Ronn—DeFiore & Alba Co.—Canie, Bannon & Marr—Josie Rooney & Co.—Pressler & Klass—Parisian Trio.

SPRINGFIELD
Palace (First Half)—John & Nellis Olms—Evans & Wilson—Crane, May & Crane—Lew Cooper—Yes, My Dear. (Second Half)—McCarton & Marrone—Brooks & Morgan—Gold Diggers of 1922—Robinson & Pierce—Paul Hill Co.

SCRANTON
Poli's (First Half)—Kennedy & Kramer—Jeannette Childs—Sylvester Family—Green & LaFell—Stars of Yesterday. (Second Half)—Stanley & Doman—Maxfield & Golson—Jean Sothern—Howard & Lewis—Eva Shirley & Band.

WATERBURY
Palace (First Half)—Celina's Circus—Carrie, Bannon & Marr. (Second Half)—Maxim & Bobby—Wild & Sadalia—Telephone Tangle—Bobby Barry — Dock Langstader — Jungle Jazz — Lew Cooper—Scanlon, Denno Bros. & Scanlon.

VAUDEVILLE BILLS
(Continued from page 21)

WORCESTER
Poli's (First Half)—McCarton & Marrone—Wild & Sadalia—Pianoville—Bobby Barry & D. Langstader—Bronson & Edwards. (Second Half)—Mae Miller Co.—Evans & Wilson—Sheldon, Thomas & Babb—Donovan & Lee—Yes, My Dear.

WILKES-BARRE
Poli's (First Half)—Stanley & Doman—Maxfield & Galson—Jean Sothern—Howard & Lewis—Eva Shirley & Band. (Second Half)—Kennedy & Kramer—Jeannette Childs—Sylvester Family—Green & LaFell—Stars of Yesterday.

WORCESTER
Plaza (First Half)—Maxine & Bobby—Brooks & Morgan—Josie Rooney Co.—Barnes & Wormsley—Parisian Trio. (Second Half)—John & Nellie Olms—Fashion Plate Revue—Mumford & Stanley—Crane, May & Crane—Breen Family.

MARCUS LOEW CIRCUIT

NEW YORK CITY
State (First Half)—Ferns, Bigelow & King—Edna Dreon—Le Van & De Vine—Morgan & Gray—Sally Fields—Story Book Revue. (Second Half)—Joe Fanton's Athletics—Wm. Weston & Co.—Sally Fields—Dixieland to Broadway.
American (First Half)—Jean & Arthur Keeley—Purcella & Ramson—Hector—Jim Reynolds—Creole Fashion Revue—Curry & Graham—La Coste & Bonawe—Gottler & Fields—De Lyons Duo. (Second Half)—Bertie Kramer—Cornell, Leona & Zippy—Davis & Chadwick—Downing & Lee Revue—Tyrell & Mack—Lyle & Emerson—Collins & Pillard—La Mont Trio.
National (First Half)—Ed & Mack Williams—Cortez & Ryan—Downing & Lee Revue—Wilkins & Wilkins—Kane, Morey & Moore. (Second Half)—Toyland Follies—Joe Roberts—Nevins & Gordon—Adrian—Dancing Whirl.
Orpheum (First Half)—Toyland Follies—Marshall & Connors—Nobody Home—Vardon & Perry—Morton Jewell Troupe. (Second Half)—Earl & Matthews—Cortez & Ryan—Annabelle—Chung Hwa Four—Fern, Bigelow & King.
Greeley Square (First Half)—Flying Henrys—Carney & Carr—Collins & Pillard—Geo. Stanley & Sister—Dave Thursby—Dixieland to Broadway. (Second Half)—Kane, Morey & Moore—Warman & Mack—Seymour & Yates—Bernard & Scarth—Trovato.
Delancey Street (First Half)—Warman & Mack—Seymour & Yates—Will Stanton & Co.—Al Raymond—Joe Fanton's Athletes. (Second Half)—Jean & Arthur Keeley—Purcella & Ramsay—Le Van & De Vine—Wilkins & Wilkins—Creole Fashion Revue.
Lincoln Square (First Half)—Royal Sidneys—Davis & Chadwick—Nevins & Gordon—Trovato—Dancing Whirl. (Second Half)—Hector—Chody & Dot Jennings—Lillian Steele & Co.—Jennings & Mazier—Little Pippifax & Co.
Victoria (First Half)—Fulton & Mack—Joe Roberts—Eadie & Ramsden—Chung Hwa Four—Annabelle. (Second Half)—Flying Henrys—Grace Hayes—Nobody Home—Gottler & Fields—Morton Jewell Troupe.

BROOKLYN
Fulton (First Half)—De Pierre Trio—Roy & Helen Walzer—Rawles & Von Kauffman—Dunham & Williams—Dance Evolution. (Second Half)—Foris & West—Dave Thursby—Broken Mirror—Gordon & Gates—Kirksmith Sisters.
Metropolitan (First Half)—La Mont Trio—Grace Hayes—Bernard & Scarth—Gordon & Gates—Paul Dinnis & Co. (Second Half)—Royal Sidneys—Carney & Carr—Eadie & Ramsden—Vardon & Perry—Story Book Revue.

HOLYOKE
(First Half)—Dawson, Lanigan & Covert—Gordon & Delmar—Bob Ferns & Co.—Smiling Billy Mason—Roof Garden Trio. (Second Half)—Hubert, Dyer & Co.—Helene Davis—Haslam & Wilson—Demarest & Williams—St. Clair Twins & Co.

BOSTON
(First Half)—Cliff Bailey Duo—Cooper & Lacey—Marks & Wilson—State Room 19—Clayton & Lennie—Holland, Dockrill & Co. (Second Half)—Van & Emerson—Charlotte Worth—Mason & Gynne—Grey & Byron—Frank Terry—Sunbeam Follies.

TORONTO
Strassle's Seals—Fiske & Fallon—Fox & Kelly—Maley & O'Brien—One, Two, Three.

PROVIDENCE
(First Half)—Van & Emerson—Charlotte Worth—Mason & Gwynne—Grey & Byron—Frank Terry—Sunbeam Follies. (Second Half)—Cliff Bailey Duo—Cooper & Lacey—Marks & Wilson—State Room 19—Clayton & Lennie—Holland, Dockrill & Co.

MONTREAL
Harry Bentell—Yorks & Maybelle—Van & Carrie Avery—Holden & Herron—Kalaluhi's Hawaiians.

WINDSOR
(First Half)—Don Valerio & Co.—Norton & Wilson—Great Howard. (Second Half)—Alvin & Alvin—Murphy & Klein—Al Lester & Co.

SPRINGFIELD
(First Half)—Hubert Dyer & Co.—Helene Davis—Haslam & Wilson—Demarest & Williams—St. Clair Twins & Co. (Second Half)—Dawson, Lanigan & Covert—Gordon & Delmar—Bob Ferns & Co.—Smiling Billy Mason—Roof Garden Trio.

LONDON
(First Half)—Alvin & Alvin—Murphy & Klein—Al Lester & Co. (Second Half)—Don Valerio & Co.—Norton & Wilson—Great Howard.

OTTAWA
Stanley & Elva—Harry & Kitty Sutton—Chas. Mack & Co.—Kee Tom Four—Edward Stanisloff & Co.

BUFFALO
Les Silvas—Rotary Quartette—Playmates—Barker & Dunn—Lew Hawkins—Bobby Jarvis & Co.

BALTIMORE
Theodore Trio—Fletcher & Pasquale—Chapman & Ring—Roy La Pearl & Co.—Mabel Blondell Revue.

WASHINGTON
La Belge Duo—Mack & Reading—Gordon & Healy—Criterion Four—Phil Adams & Co.

NEWARK
Norman Bros. & Jeanette—Rent & Clare—Middleton & Spellmeyer—Friend & Downing—Specht's Orchestra.

W. V. M. A.

CHICAGO
Lincoln Hippodrome (First Half)—June & Irene Melva—Patricola & Delroy. (Second Half)—Lydell & Macy—Watts & Hawley.
Kedzie (First Half)—A Knight & His Knave—Ward & Dooley—Perle Frank—Robt. Henry Hodge & Co.—Jack Benny—Juvenility Girls. (Second Half)—Lew Hoffman—Walmsley & Keating—Harry Haw & Sister—A Dress Rehearsal—Moran & Mack—Three Whirlwinds.
American (Sunday)—Roscoe, Ails & Orchestra—McRae & Clegg. (First Half)—Dougal & Leary—Lane & Harper—McKay & Ardine.

ATCHISON, KANS.
Orpheum—Claude Austin—Monroe & Grattan—Six Anderson Sisters—George Hall—Great Santell.

CENTRALIA
Grand (Second Half)—Billy & Edith Devereaux—Gardner & Revere—Nell McKinley—La France Bros.

DUBUQUE
Majestic—Michael Emmett & Co.—Fisher Circus.

FORT SMITH, ARK.
Joie—Grace Doro—Rubeville.

FREEPORT, ILL.
Lindo—Happy Johnson—Princeton Five.

GRAND ISLAND, NEBR.
Majestic (First Half)—Rose Kress Duo—Lyle & Virginia—Fascination. (Second Half)—Scotty Welsh & Madison Sisters—Flanagan & Stapleton.

HASTINGS, NEBR.
Empress—Scotty Welsh & Madison Sisters—Flanagan & Stapleton.

JOPLIN, MO.
Electric (First Half)—Fisher & Smith—Harrison & Darling. (Second Half)—Aldine & Wright—Jimmy & Gladys Guilfoyle.

KANSAS CITY, MO.
Globe (First Half)—Margaret Ford—Hudson & Jones—Melody & Art. (Second Half)—Earl & Mullen—De Witt & Robinson—Bert Lewis.

LINCOLN, NEBR.
Liberty (First Half)—Earl & Mullen—De Witt & Robinson—Three Hamel Sisters—Rogers & Gregory. (Second Half)—Redmond & Leona.

MARSHALLTOWN, IOWA
Casino (May 12 and 13)—Jean Gibson & Co.—Happy Johnson—Elliott & West.

BELVIDERE, ILL.
Apollo—Turner Bros.—Ulis & Clark—Hodge & Lowell.

NORFOLK, NEBR.
Auditorium (First Half)—Jean Gibson & Co.—De Witt & Robinson. (Second Half)—Scotty Welsh & Madison Sisters—Flanagan & Stapleton.

OKLAHOMA CITY, OKLA.
Orpheum (First Half)—Cook & Oatman—Paul Decker & Co.—Johnny Coulon—Lockett & Lynn. (Second Half)—Margaret Taylor—Clinton & Rooney—Stone & Hayes—Mary Haynes—Reynolds, Donegan & Co.

OMAHA, NEBR.
Empress (First Half)—Lyle & Virginia—Fascination. (Second Half)—Zig Zag Trio—Three Hamel Sisters—Rogers & Gregory.

SOUTH BEND
Orpheum (First Half)—Folette's Monks—Harry Holman & Co.—Three White Kuhns—Wills, Gilbert & Co. (Second Half)—Perle Frank—Morris & Campbell—Clark & Bergman—Winton Bros.

ST. JOE, MO.
Electric (Second Half)—Fisher & Smith—Monroe & Grattan.

ST. LOUIS, MO.
Columbia (First Half)—La France Bros.—Billy & Edith Devereaux—Amaranth Sisters—Gardner & Revere—Gautier's Toy Shop. (Second Half)—Gordon Sisters—Variety Four—Lew Wel's—Big Jim.

TULSA, OKLA.
Orpheum (First Half)—Margaret Taylor—Clinton & Rooney—Stone & Hayes—Mary Haynes—Reynolds, Donegan & Co. (Second Half)—Cook & Oatman—Paul Decker & Co.—Johnny Coulon—Lockett & Lynn.

VAUDEVILLE FOR GRAND

JOHNSTOWN, N. Y., May 1.—The Grand Theatre, in this city, which for several seasons past has been playing road attractions, and pictures, has been added to the group of theatres owned by the Nova Operating Company, of which Charles Sesonske is president. The Grand, under the new management, will be operated as a vaudeville and picture house, and Edward Hickey will be manager for the Sesonske interests. The Grand was formerly owned and managed by Joseph Colin.

Charles Sesonske, was for many years manager of the Family and Glove Theatres at Gloversville, New York, which is known as the sister city to Johnstown. When Cady and Darch, who owned the two Gloversville houses disposed of them to Meyer Shine, who operated the Hippodrome, at Gloversville, Sesonke formed the Nova Operating Company at Watertown, New York, where his company now operates three theatres.

AN APPRECIATION

An appreciation of the B. F. Keith Vaudeville Circuit, for the public's co-operation in making the Third of a Century Jubilee a success last week, was announced through the programmes of all the Keith, Moss and Proctor theatres this week. The expression is as follows:

"The management of this theatre expresses to the public and to the artists its deep appreciation of their cordial and enthusiastic co-operation in making Jubilee Week the most successful theatrical holiday ever celebrated. The Third of a Century Anniversary has had the energetic participation of the public and of the leaders of national, state and community life in every line of thought and action. Not only at this theatre but over the entire Keith Vaudeville Circuit and in all its affiliated houses has this been the case. Its success adds new glory to the "Keith idea" and a splendid new chapter to the record of Keith accomplishment."

JESSEL TO HEAD UNIT

Georgie Jessel will head the unit show to be sent out next season in Shubert Vaudeville, under the franchise allotted to Davidow & LeMaire, the show to be called "Troubles of 1922." Application for incorporation of the production was made last week by the law offices of Hess & Kahn, of No. 140 West Forty-second street, attorneys for Davidow & LeMaire, the name of the corporation being given as Ed Davidow Productions, Inc.

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AUSTIN GOETZ AND DUFFY FAE

Direction—IRVING COOPER "THE BRIDE AND BROOM" Watch for Daniel and Cornelia

VARA CLAYTON

DAINTY EQUILIBRIST Direction—FITZPATRICK & O'DONNELL

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"KU-LU-A" SONG CASE

(*Continued from page 6*)

far as it affects the accompaniment, is invalid.

After listening to many repetitions of the playing of "Dardanella" and "Ka-lu-a," and from an examination of their respective scores, I have reached the conclusion, that while the particular series of notes which go to make up the recurring bass was known to writers of music long prior to the advent of popular Hawaiian and South Sea musical numbers, the writers of "Dardanella" have used it with a continuous persistency that materially qualifies, if it does not dominate, the melody. If it be found that the composers of "Dardanella," and not Lange, are responsible for what was done it seems to me that plaintiff is in a position to seek protection for his copyright.

That "Ka-lu-a," as originally written, employed a part of "Dardanella's" persistent bass annot, I think, be successfully denied. Thereafter, the music was rewritten; the reason for this, as given by defendants, was that the bass first used made the playing thereof difficult to the ordinary player. I must say that this explanation is not particularly impressive; first, because the bass as written in "Dardanella" was apparently no obstacle to its playing and popularity; second, that "Ka-lu-a," as rewritten, manages, through the use of the arpeggio and other devices known to musical composers, to remain much the same; and third, there has been no change in the orchestration of "Ka-lu-a," and this latter contains bar after bar (perhaps in a different key) of the "Dardanella" bass. It is necessary to say that the melody of "Ka-lu-a" is of more or less outstanding quality, and with an accompaniment differing from the "Dardanella" movement its tunefulness, while modified, still persists and is recognizable as "Ka-lu-a." This is one circumstance that makes me hesitant about granting a preliminary injunction.

Another is, that there is before me no proof that the sales of "Dardanella" have been affected by the exploitation of "Ka-lu-a." This, while it need not be a controlling factor, is entitled to some consideration upon the question as to whether the alleged similarity of the latter has directly lessened the value of plaintiff's property.

In addition to these matters it is essential to bear in mind the circumstances of the parties involved. The first of these is that "Good Morning, Dearie" is reputed to be a successful production. To its success "Ka-lu-a," as rendered since the opening of the comedy, has undoubtedly made a substantial contribution, and to now compel a change might work damage of the most serious character to defendants. It also appears that defendants are solvent, and will be able to respond for any decree for money damages that may go against them. Then, too, there are questions of fact raised by the affidavits that should be the subject of inquiry in open court, and which may possibly affect the validity of plaintiff's copyright.

These considerations made it seem unwise to take such action as would, in their absence, follow my present inclination to believe that Kern, in writing "Ka-lu-a," adopted a part of the "Dardanella" figure because he conceived it to be worth while and of aid in adding to the attractiveness of his own composition, and that he and his co-defendants have incurred liability in consequence thereof.

The motion for a preliminary injunction will be denied.

April 27, 1922. U. S. S. J.

LOEW'S WARFIELD OPENS JUNE 11

The Warfield Theatre, in San Francisco, will be opened by Marcus Loew on June 11th. The house, which seats over 3,000, will play a full week policy of vaudeville and motion pictures, booked out of the New York office by J. L. Lubin and Johnny Hyde.

The Warfield is the last of the Loew houses under construction and will complete a total of twenty new Loew houses which have opened up within the past year. It will replace Loew's Hippodrome in that city, which will go into a new policy. The new policy of the Hippodrome has not been definitely decided upon as yet, but in all probability will play tab shows for attractions.

This will be the last new Loew theatre to be opened for some time, as there are no more under construction at present. Whether plans for new houses are being made is not known, but it is understood that Loew will not add to his present chain of houses, which numbers over seventy-five, for several years.

ACTS FOR DANCE PAVILION

CHICAGO, Ill., May 1.—Norman Friedenwald, traveling official of the local Shubert offices, plans to open a number of dancing pavilions on various vacant lots of Chicago. Friedenwald plans to build twelve dancing palaces, under canvas, in various sections of Chicago, charging ten cents a dance. Vaudeville will be offered between the dances. Friedenwald plans to surround the dance floor with concessions of various kinds, which he will rent out.

"BOHEMIAN NIGHTS" DISCONTINUED

The "Bohemian Nights" of the National Vaudeville Artists Club, consisting of a show, dinner and dance, held every Sunday night at the club house, were discontinued for the remainder of the season last week. They will be started again in October. W. J. Sullivan was in charge of the vaudeville programs for the evenings.

The "Clown Nights," which are held on Tuesdays, will be continued into the early part of June, if attendance warrants them.

HAWAIIAN NIGHTINGALE

WALTZ BEAUTIFUL

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Billy Watson Show—Columbia, New York, 24-29; Casino, Brooklyn, May 1-6; Empire, Newark, 8-13.
Chuckles—Columbia, New York, May 1, (indefinite.)
Frank Finney Revue—Miner's Empire, Newark, May 1-6 (close.)
Fillies of the Day—Poughkeepsie, 4-6; Miner's, Bronx, Newark.
Jack Singer's Big Show—Empire, Brooklyn, May 1-6 (close.)
Knick-Knacks—(close.)
Rose Sydell's London Belles—Gayety, Boston, May 1-6 (close.)
Tit-for-Tat—Hurtig & Seamon's, New York, May 1-6; Gayety, Boston 8-13.
Wine, Woman and Song—Miner's, Bronx, May 1-6; Casino, Brooklyn, 8-13.

REDELSHEIMER'S BOOKINGS

Lew Redelsheimer's bookings this week are: The Trocadero, Philadelphia, Billy Wallace, George Carroll, Raymond Paine, Millie Loveridge, Besse Rosa and Margie Catlin. Gayety, Philadelphia, Jack Hunt, Jack Ormsby, Bob Kenyon, Billie La-Vern, Frankie Niblo and Babe Almond. This cast goes to the Folly, Baltimore, next week. At the Majestic, Wilkes-Barre, Carl Bowers, Art Powers, Ray Jones, Easter Higbee, Irene Perry and May Bowers. Howard, Boston, Harry Fields, Billy Gilbert, Dixie Mason, Billy Kelly and Jean Fox.

STOCK AT THE EMPIRE

Martin Johnson, manager of the Empire Theatre, Hoboken, has decided after a four weeks' trial of stock burlesque, to adopt the stock burlesque policy for next season, and has re-engaged Sam Morris and Ben Bernard, the producers who took charge of affairs this season, to handle the productions next season.

The house which closed its season last Sunday night, will remain dark for the summer months and will re-open with the stock policy on or about August 15.

IRVING WESTON CONFIRMED

Irving Weston, thirteen-year-old son of Bert Weston, was confirmed Sunday at the Knapp Mansion in Brooklyn. At the banquet that followed Mr. and Mrs. Billy K. Wells and Mr. and Mrs. James E. Cooper attended as well as the relatives of the family.

WARD & BOHLMAN IN VAUDEVILLE

Ward and Bohlman, who closed with Hurtig & Seamon's "Greenwich Village Revue" in Paterson last week, and opened at the Jefferson, Monday, on the Keith time. Jack Lewis is handling the act.

"CHUCKLES" IS GREAT SHOW

(*Continued from page 19*)

a pleasing personality, keeps up a continuous line of talk all during his act. He satisfied the audience with his offering.

"Chuckles of 1922" is a corking good entertainment. It's a catchy and sparkling comedy full of gayety and life. It also has bright and endearing music and a fine cast. It's a show that one could not tire of seeing and should have a long and successful run at the Columbia.

SID.

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STOCK CO. GIVES POOR SHOW AT THE HOBOKEN EMPIRE

"This is the poorest show that has been in my house this season," was the remark Manager Marty Johnson made after the performance at his Empire, in Hoboken last Friday night. In the first place, the material was poor; there were five bits in the first act, two "union" bits and two "examination" bits. The musical numbers were simply thrown on and the girls worked in a half-hearted way to get them over.

Micals and Platt were the comedians and Lyons, the "straight." Joe Feldman did bits. Jessie Rece handled practically all the female principal parts of the show, as Bonnie Lloyd left the previous Sunday, so Miss Rece appeared in nearly all the bits; in fact she carried the female end of the show herself mostly. Ida Bernard was there, and that is about all. Miss Bernard's voice was so hoarse she could hardly be heard in either her numbers or in the bits.

Producer Bernard, for some unknown reason, fixed it so that he worked in several bits—in fact, he spoiled the scenes by working in them in place of the regular straight man.

After the opening, Micals, Platt and Lyons went into some comedy war talk.

Miss Bernard then did the "Dixie" number, which was followed by the "Woman Hater's Union" bit, done by Micals, Platt, Lyons, Miss Rece, Miss Lyons and a chorus girl.

The "union hat" bit was next done by Feldman and Ben Bernard; this bit did not go over so well for two reasons. In the first place, it followed a "union" bit and then Bernard did not know how to put it over. He couldn't get the punch over.

Miss Rece sang "Angel Child" with the girls and won several encores.

An "examination" bit was next done by Micals, Lyons, Feldman, Miss Rece and two chorus girls.

Miss Bernard sang "Yamma Land" with the chorus.

The "misfit army drill" bit was the next thing done, it being given by Micals, Platt, Lyons and Feldman.

"April Showers" sung by Miss Rece, proved a success.

The "cop" bit followed and was given by Bernard, Platt, Feldman and Miss Bernard. Arthur Laning should have seen the way they did it. Bernard was the cop. It is a good bit, but it was poorly done by them and did not get a laugh.

Miss Rece substituted for Micals in a singing specialty due to the fact that Mical's voice had gone back on him.

Another "examination" bit followed given by Platt and Lyons. They then went into the "Banana" bit.

A trio was next. It was composed of Feldman and the two Bernards. It was a singing specialty, Feldman carrying off the honors. They sang several songs, and finished with a kind applause number about the boys getting their bonus. They did not harmonize well; Feldman did the best work.

The "table" bit was next. Micals, Platt, Lyons and Miss Rece were in it. Miss Rece followed, singing "Sapphire Sea" with the girls doing very nicely.

The show was injured by too much extemporaneous talk which went on during the performance. The audience did not know what it was all about. The cast was short a soubrette to put over the fast numbers. In fact, it reminded one of just what it was—the last week and the actors simply did not care what it was all about. It was the worst show that has been put on of the four the stock company offered and one of the poorest the writer has ever seen in the many years he has been watching burlesque shows.

The attendance was poor; there could not have been more than fifty people in the audience.

The blame cannot be placed on the comedians for not getting the laughs. The couple of good bits that were in the show, they did not get a chance to work in.

ZAUDERS MAKE-UP
LET US PROVE IT IS BEST.
118 W. 48th St., N. Y.

IS NEW CIRCUIT BURLESQUE?

Many members of the Columbia Amusement Company and the American Burlesque Circuit have been given franchises to produce shows over the Affiliated Theatres Corporation Circuit for the coming season, and the Affiliated is still approaching other members of the burlesque wheels.

With the amount of burlesque producers who have already accepted franchises from the new circuit, and the angling for other burlesque men, it becomes quite evident that the Affiliated Theatres Corporation will not operate a vaudeville circuit, but will operate a circuit composed of burlesque shows.

In former years, burlesque shows were presented with an opening, or first-part, an olio, which was composed of vaudeville acts, and an afterpiece or burlesque. The new circuit, will, according to all reports be operated on a similar plan. Doing away with the first-part, the new circuit will merely play an olio and afterpiece, or burlesque. Each unit, as the new shows will be known, will have four vaudeville acts and an afterpiece.

Seven producers who formerly produced shows over the Columbia and American Circuits have already received franchises. I. H. Herk, who is president of the Affiliated Circuit, was formerly president of the American Burlesque Circuit. Max Spiegel, treasurer of the new circuit produced shows that played the Columbia and American circuits. E. Thomas Beatty is the owner of the Englewood Theatre, Chicago, which formerly played American Wheel shows, and also produced a show for the American Circuit. L. Lawrence Weber, who is one of the board of directors of the new circuit, was for many years a member of the Columbia Amusement Company, and a member of the old firm of Weber and Rush, who produced many shows that played the Columbia Circuit. Forrest P. Tralles, another member of the Board of Directors of the new circuit, is the attorney for the Butler Estate, of Kansas City and St. Louis, in whose theatres American Wheel shows played.

Jack Singer, who for many years produced two shows over the Columbia Circuit, is expected to accept a franchise to produce shows for the Affiliated. With Singer going over, the new circuit will have eight burlesque producers, which is good evidence that the Affiliated will run a burlesque circuit. The other burlesque producers are: Arthur Pearson, Henry Dixon and Barney Gerard.

FAY HANDLING ADVERTISING

SYRACUSE, N. Y., April 29.—Jack Fay is handling the advertising for three of the local theatres. Fay was formerly in burlesque ahead of road shows.

"TIT FOR TAT" THE LAST

"Tit for Tat" will be the last burlesque show to play Hurtig & Seamon's this season. The house will remain open for two weeks more, playing melodramas.

HAWAIIAN NIGHTINGALE
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TELEPHONE LONGACRE 5992
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HARRY KOSTER, Manager
Theatrical Rate to 125th St., 75c.; Bronx, Brooklyn, $1.00 Special Load Rate to Big Acts
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THEATER ON PARK SITE

CHICAGO, Ill., May 1.—Excelsior Park, one of the most famous of beer garden cabarets in the days before prohibition, is to be wrecked this summer to make way for a $600,000 vaudeville and motion picture theatre. Architect S. Milton Eichberg bought the property which fronts south on Irving Park Boulevard 200 feet, extending back 125 feet on Drake and Central Park Avenues. The property was purchased from Samuel W. Winefield for $76,500 subject to a $25,000 encumbrance. Mr. Eichberg plans to erect a 2,500 seat theatre. The present site will be wrecked immediately and work on the new theatre will get underway some time in June.

THE REEBS SIGN

Fred Reeb and Daisey Reeb have been re-signed by J. Herbert Mack for his "Maids of America" for next season. They left New York last week for their home in Buffalo, where they will spend the Summer.

SIGNED FOR "B'WAY FLAPPERS"

Rube Bernstein has signed for his "Broadway Flappers" on the Columbia Circuit next season. Jack Hunt, Jimmy Hamilton, Major Johnson and Vinnie Phillips.

HARRY WELSH IN VAUDEVILLE

Harry Welsh opens in vaudeville in Elizabeth Thursday with Ned "Clothes" Norton as a partner. They are booked at the Regent and Jefferson next week.

WELLS SIGNS FOUR

Billy K. Wells has signed for his "Bubble Bubble" Columbia Circuit show, next season, Joe Freed, Bill Browning, Klara Hendricks and Lillian Bennett.

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NEW TUCKER ORCHESTRAS

Harry A. Tucker Orchestras have put out several new combinations during the past week, among them being the Empire City Six at Shanley's 43rd Street, a six-piece combination at the Hotel Flanders, a five piece orchestra in the Hotel America, and two bands at Murray's Roman Garden which are being directed by Mr. Tucker.

In addition to the orchestras in the city, Tucker, who has twelve big orchestras which just closed at Southern resorts, has placed them in New England resorts and also at hotels owned by the Canadian Pacific Railroad Company.

BARTLETT AT COLUMBIA

William Bartlett, who was musical director at the Shubert-Crescent Theatre, Brooklyn, during the time that Shubert vaudeville was playing the theatre, is playing with the orchestra at the Columbia Theatre, during "Chuckles" stay at the house. Mike Zelenko is musical director for the show.

SAMUELS IN PICTURE

Joe Samuels and His Famous Jazz Orchestra will be seen shortly in a new Mae Murray picture in which they took part in a complete theatre set. Miss Murray saw Samuels when he was with the Dolly Sisters' act and decided that he was just the type of musician she wanted in her film.

KAPLAN FOR SHELBURNE

Dave Kaplan will lead an orchestra for Harold Sterne at the Hotel Shelburne for the summer season. Mr. Sterne as usual will lead his band at the Brighton Beach Baths. Gus Richter and orchestra will open their season soon at the Manhattan Beach Baths.

HARRIS MAKING RECORDS

R. J. Harris and his Celebrated Orchestra, playing at the Palais Royal, Atlantic City, were in New York the past week, recording for the Cameo Record Corporation.

RADIO REPLACES ORCHESTRA

ALBANY, N. Y., April 24.—A radio has been installed at the Mark Strand Theatre here. The wireless serves in place of the orchestra for a portion of the programme.

ORCHESTRA NEWS

GOLDMAN CONCERTS BEGIN JUNE 12

The fifth season of concerts by the Goldman Band, under the direction of Edwin Franko Goldman, are to be given on the Green at Columbia University, beginning June 12, for a season of twelve weeks, and tickets can be secured by writing for them. Forty-two concerts are to be given on the Green of the University and sixteen additional concerts will be given in the parks and hospitals of the city. Two concerts will be given for subscribers only. The concerts are supported through subscriptions and among the contributors who make the concerts possible are: Mrs. Daniel Guggenheim, Mrs. Helen Hartley Jenkins, Mrs. Simon Frankel, Mr. Thos. F. Ryan, Murry Guggenheim, John D. Rockefeller, Mrs. E. H. Harriman and Mr. Felix Warburg.

Besides the Goldman Band, a noted soloist will appear at each of the concerts.

CONCERTS FOR CENTURY

The new Manhattan Orchestra Society, which gave a concert last Sunday at the Century Theatre, will be introduced as a permanent Sunday feature by the Shuberts at the Century Theatre next season. The orchestra is a co-operative organization under the direction of Max Bendix, with the Samuels Musical Bureau taking charge of its business affairs.

The series of concerts will be started in October. It will be the only large orchestra in the United States undertaking a concert series without a subsidy of any kind.

JOE GOLD AT ROSELAND

Joe Gold, formerly pianist with Sam Lanin's Orchestra, is leading his own orchestra at the Roseland, Audubon Ballroom, where he opened last week. There are eight men in the combination, and under Gold's direction have made good as a first-class dance orchestra.

RAYMOND HAS NEW ONE

Joe Raymond has organized a new 6-piece orchestra, who have been booked for the summer season at the Lochshelldrake Hotel, Lochshelldrake, N. Y., where they will open shortly.

WHITEMAN CLOSING AT PALACE

Paul Whiteman and his orchestra will close their four weeks' engagement at the Palace Theatre on Sunday, next. The orchestra has been a great success, even greater than during its previous engagement several months ago.

Whiteman rendered a wide repertoire of numbers, changing each week. During the past week he introduced Henry Busse's novelty rag blues "Hot Lips," which scored a decided hit. He also played "3 O'Clock in the Morning," a waltz number, the only one in his repertoire, this was received with enthusiasm, indicating a return of popularity for this style of composition.

RUPP PLAYS FOR RADIO

CHICAGO, Ill., May 1.—The Carl Rupp La Salle Roof Garden Jazz Orchestra has been engaged to play for the local radio fans and each night they will offer a concert for local radio bugs. The Rupp Orchestra is the first musical organization to be employed to play for the radio. A number of vaudeville circuits in this vicinity have forbid vaudeville artists under contract to them, to sing or play for the radio. This is distinctly displayed in present day vaudeville contracts.

J. P. SOUSA AT THE PALACE

John Philip Sousa, appeared as one of the surprises in connection with the B. F. Keith Third of A Century celebration at the Palace on Saturday, and with his famous band aroused the big audience to great enthusiasm.

He played the famous "El Capitan" march and other of his big successes. Keith's Boys' Band also appeared, and played "El Capitan" which Mr. Sousa conducted and was loudly cheered.

RAMBLERS IN LARCHMONT

The California Ramblers, the orchestra directed by Artie Hand at Shanley's up to last week, opened in the Post Lodge in Larchmont on Monday, May 1. They will play there until September.

WECHSEL AT NANKIN GARDENS

Ed. Wechsel, formerly musical director at Proctor's 125th Street Theatre, is now directing the orchestra at the Nankin Gardens, Newark, N. J.

CHANGE AT CASTLE INN

A Clef Club orchestra has opened at the Castle Inn on upper Broadway, replacing Sam Brief and his orchestra, who have another engagement for the summer.

SPECHT SCORES BIG HIT

Paul Specht's Society Serenaders, who headed the bill last week at the formal opening of the State Theatre in Jersey City, opened Monday at Loew's Victoria Theatre as the feature of the program. When the orchestra played Loew's State on Broadway two weeks ago, on their first performance they took fourteen curtain calls which establishes a new record. In addition to vaudeville engagements, the orchestra is booked to play one of the big supper clubs, opening there about the middle of May.

"Stumbling" an oddity fox-trot by Zez Confrew and published by Leo Feist, Inc., is the featured number of the melodious combination.

INDEFINITE RUN FOR ORCHESTRA

Alexander Hyde is now rehearsing a ten-piece "symphonic-jazz" orchestra, consisting of musicians recruited from some of the better known organizations, and will open at Loew's State Theatre on May 22nd for an indefinite run. The orchestra will play the theatre in conjunction with their appearance at a Broadway cabaret, the name of which will be announced next week. Hyde is a brother of Johnny Hyde, assistant booking manager of the Loew Circuit. He was leader of one of the Shubert vaudeville units during the past season.

VESSELLA AT STEEL PIER

ATLANTIC CITY, May 1.—A special musical programme has been arranged for the music-lovers that are visiting here for the week-end, on the Steel Pier. Oreste Vessella, and his Concert Band have taken special care in selecting the numbers which will be features at the concerts held three times daily.

EDDIE COX FOR BIGGEST PARK

Eddie Cox and his Orchestra, who succeeded Mike Speciale at the Carleton Terrace, have been engaged to play a summer engagement at Bigget's Park, N. J., opening there about the middle of the month.

HICKMAN BOOKED ON ORPHEUM

Art Hickman and his orchestra have been booked over the Orpheum Circuit, opening his tour in San Francisco the latter part of May. At the completion of the route Hickman will locate in New York.

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LOEW'S STATE THEATRE, NEWARK, N. J., WEEK OF MAY 1

"BANDANALAND" CLEVER SHOW

The invasion of Broadway cabarets by negro performers proves the sensational success of the all-colored show idea which was inaugurated last summer by the presentation of "Shuffle Along" at the Sixty-third Street Music Hall, where it will soon celebrate its first year. With the opening last week of a new colored show at Reisenweber's there are now two elaborate negro shows for the amusement of the after-theatre and dinner parties on Broadway. Reisenweber's new show is produced by Miller & Lyle and written by Sissle & Blake, producers of "Shuffle Along." Most of the musical numbers are special, and some of them are remarkably good.

The entertainment is called "Bandanaland," and depicts a scene on a Mississippi levee. The entire room used is decorated in keeping with the entertainment, nothing being overlooked which might tend to put the patron in the mood of the show. The floor which is used by the performers and also the dancers is encircled by a number of spiles which must have been taken right off the old Mississip' itself, for they are encrusted with barnacles and similar marine growths. The platform where the colored orchestra plays is built up with rough boards, even the piano being enclosed in what looks like a packing case, all of which follows the general idea.

The show itself is kept going from beginning to end at the speedy pace which marks the colored entertainer at all times. A number of the performers are also playing in "Shuffle Along," including Lottie Gee, prima donna, and several others. Miss Gee is an exceptionally fine singer and has the added embellishment of a strikingly attractive personality.

The first number is the singing of a roustabout song by the Palm Beach Four from "Shuffle Along," which gives way to a chorus of eight chipper octoroons in "Bandanaland." The eight girls are each and every one equipped with individual ability to entertain and get plenty of opportunity to do so throughout the show. May Brown and Garland Howard, two mighty presentable performers, lead this number. After another number by the quartette, the chorus aids W. H. Woodson, a good singer and dancer, in putting over the "Goofer Dust Blues," an exceedingly clever lyric set to good music. Each of the chorus girls sings a verse about losing her sweetheart, strutting around in a circle in the meanwhile. This number is a real humdinger.

Bob Williams and Charles Davis, the latter the policeman in "Shuffle Along," do a song and dance in shipshape style, and Williams then plays a piano which is brought out on the floor. This number is about the only one which is slow. May Brown, in a nifty explorer's costume, sings a number called "The African Boola Dance," and the chorus illustrates. All of the girls are dressed in tiger skins and do as wild a dance as any jungle ever saw. Mildred Smallwood, a toe dancer who knows how to dance, comes in here and practically stopped the show.

Lottie Gee sings two songs in her portion of the show and sings them to the edification of the most critical. The finale brings out the entire company, the girls dressed in brown cutaway suits, built for cakewalking. The number winds up in a fury of action and melody.

The decorations for "Bandanaland" were executed by Charles Cadwalader, formerly art director for the Famous-Players-Lasky Corporation.

EQUITY SUSPENDS CHORISTER

Carrying out its announced intention to suspend any members who do not conduct their business affairs in an upright manner, the Chorus Equity Association last week suspended indefinitely Harry Lamb, who left the "Just Because" company two weeks ago without notice and drew money in advance. Members of Equity are warned not to work with Lamb unless in a show under the management of a member of the Producing Managers' Association.

Lamb, according to the weekly report of Dorothy Bryant, secretary of the C. E. A., left the "Monsieur Beaucaire" company last season owing them money and without notice, and did the same thing with "Chu Chin Chow." He was brought up on charges in both these cases, the report states, and promised to make good from his earnings with "Just Because." Then he left that show without notice.

"The Equity has no room for members who are not honorable in their dealings," Mrs. Bryant declares.

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TRIMBLE GETS A PRESENT

Everybody knows George Trimble, sometimes called Midget because he doesn't weigh any more than 300 pounds, one of the secretaries of the Actors' Equity Association, and every one who knows George Trimble realizes how he's been pining for the past two years for a nice woolen sweater. He has always hankered for one, but could never buy one or get anyone to undertake the Herculean task of knitting one which would come anyway near fitting him. Last summer, when George had the job—it proved to be a pleasant one, too—of collecting the $5,000 or more that Nora Bayes had to pay Julius Tannen, because she had discharged him, although he was under contract to continue in "Her Family Tree," the amount being fixed by arbitration, Miss Bayes found out about George's burning desire to own a sweater and told him she would knit one for him herself. George thought she was only joking, but last Saturday a truck drove up in front of one of the Equity offices on West Forty-seventh street and four men carried a packing case up the stairs and made him sign for it. He opened it up, and there it was, a big, beautiful tent—beg pardon, sweater—and it was just the right size.

Miss Bayes had bought up all the maroon wool in New York and taken it with her to Europe the last time she was over, after getting Trimble's measurements, and she just completed it last week. George was frisking around like a kitten all over the Equity offices when he saw his prayer answered.

NOT JAMES B. CARSON

A man who was arrested last week in New York charged with the theft of a diamond ring from one of the Dreon sisters, vaudeville actresses, received much newspaper publicity as the name printed was that of James B. Carson, well known actor.

Carson is in Chicago with the "Follies," does not know the man whose picture was published as Carson and is greatly upset over the misuse of his name.

Carson has a wide reputation and has many friends who never for a moment associated him with the party whose name was published as Carson.

The arrested man's real name is said to be Jordan.

GARDEN PIER LEASED

ATLANTIC CITY, May 1.—Keith's Garden Pier Theatre, under new management, played "Made in Philly," a musical show with professional artists who make Philadelphia their home on Saturday and Sunday. The Progressive Amusement Corporation, headed by Joseph A. Waxman, a Philadelphia showman, signed a ten-year lease for the house last week with the Keith people. The new concern has not announced its future policy, but the arrangements terminate the interests of the Keith people.

MARY GARDEN GOING ABROAD

CHICAGO, Ill., May 1.—Mary Garden announces that she will spend her vacation in Europe, sailing late in May for England. Miss Garden admitted that she is considering a concert tour next season and is reported to have been guaranteed $250,000. The tour will be managed by Charles L. Wagner.

LARGER QUARTERS FOR GILMAN

Gilman, Inc., costumers, who formerly occupied space in the Winter Garden building, have taken over several large offices in the Hilton Building at Broadway and Fifty-eighth, where both showroom and shop are operated.

PHILA. SEASON ENDING

PHILADELPHIA, May 1.—Only one thing new on the legitimate theatrical calendar this week, all the other theatres continuing with their attractions of last week. The newcomer is the newly produced mystery play, "Haunted," by William Hurlbut, with Robert Edeson and Hilda Spong, which opened on Monday. The Lyric Theatre, occupied for several weeks past by Sothern and Marlowe, is dark this week, and may continue so.

"Haunted," which is playing at the Walnut Street Theatre, is getting a top of $2.

At the Shubert Theatre "Bombo" with Al Jolson is in its third highly successful week. The run, originally set for but three weeks, has been extended to four, next week being the last.

"Liliom," the Theatre Guild success, at the Adelphi Theatre, is now playing its fifth week. Next week will be the last of its run here.

At the Broad Theatre "The Variety Shore," with Elsie Ferguson, began on Monday its third and last week. Following its stay here, on next Monday, will come William Gillette in "The Dream Maker" for a two weeks' run.

The Russian Grand Opera Company is playing its second and last week at the Forrest. No attraction is listed here for next week.

"Welcome Stranger" is doing fairly well on its return engagement at the Garrick Theatre. This is its second week.

DEAD WIFE'S FATHER SUES

The father and sole heir of Claire Nagle, late actress and wife of Arthur Hammerstein, producer, last week filed an application in the Surrogate's Court to compel Hammerstein, an administrator of the estate of his late wife, to file a detailed account. Claire Nagle's father is Charles Nagle, of No. 225 East North street, Buffalo. He declares that his daughter left at least $30,000 in banks, besides much jewelry and expensive furs, Hammerstein has thus far accounted for only $1,500.

Claire Nagle Hammerstein died on November 11 last, in Reno, Nevada, from the effects of a severe sore throat. She had been in Reno for about one month, having moved there to establish residence in order to obtain a divorce. She had married Hammerstein in June, 1919, but had been separated from him in the summer of 1921, following some incidents annoying to the producer. She was 25 years old, and had appeared in "Tumble Inn," and "Tickle Me." Before going on the stage she was an artist's model, being known as "The Kodak Girl."

GIFT FOR "OLD TIMERS"

When the curtain came down last Sunday night at the Palace theatre, and "Rice's Surprise Party," were packing up their belongings, an attaché of the theatre came back and presented each of the "old timers," with an envelope, containing $200, a personal gift to them from E. F. Albee.

MUSICALIZING "TOO MANY COOKS"

"Too Many Cooks," Frank Craven's play, is to be presented as a musical comedy, with lyrics by Joe McCarthy and music by Harry Tierney. Craven is putting the play into libretto form and W. A. Brady will present it early in August.

HAWAIIAN NIGHTINGALE

WALTZ BEAUTIFUL

COSCIA AND VERDI

STRINGING COMEDY

DEATHS

HARRY SCHLEY SANDERSON, veteran of the theatrical world, died last week at his home at Cranford, N. J., after an illness of two years. He was 80 years old.

Mr. Sanderson was born in Baltimore, son of the late Colonel Henry Schley Sanderson, once Mayor of Baltimore. He was a cousin of Admiral Schley and a nephew of Margaret Pettingill, who made the original "Star Spangled Banner" which floated over Fort McHenry. Francis Scott Key, who wrote "The Star Spangled Banner," was a cousin of Mr. Sanderson.

He joined Tony Pastor's staff just fifty years ago last month, and for almost a third of a century was manager of Tony Pastor's old theatre on Fourteenth street. Later he was associated the E. F. Proctor enterprises and managed theatres at Plainfield, Elizabeth and other places, until he retired four years ago.

Mr. Sanderson was past exalted rules of New York Lodge No. 1 Elks, and the oldest living exalted ruler. He was a Mason also, and one of the oldest members of the Mecca Temple in this city. He is survived by his wife, Mrs. Margaret Sanderson and three daughters.

IN MEMORY of HIS BIRTHDAY

"Time changes and man changes with it," but no change can ever come to the sweet and tender memories our hearts contain for our dear boy.

THOMAS McINTYRE HEATH

who came to us May 4th, 1903, and in obedience to Divine Will, passed to peaceful slumber, October 28th, 1918. "Sleep on, dear Thomas, and may your Eternal Sleep be as sweet and fragrant as the flowers 'neath which we laid you."

Mr. and Mrs. Thomas K. Heath

ARCHIE GILSON, of the team of Gilson and DeMott, died from an attack of heart disease on April 27th. Burial took place at Washington, D. C. In private life the deceased was Archibald John Gilles.

REN. WOLF EFFECTS AT AUCTION

On Thursday, May 4th, an auction sale will be started of all the personal effects of the late Rennold Wolf, playwright, author and dramatic critic of the New York *Telegraph*, who died last December. The sale has been ordered by the late playwright's mother, who is executrix of his estate, and by John Pollock, executor, to settle the estate. Due to the many items which have been catalogued for sale, it has been made necessary to divide the auction into three afternoon sessions, each to be held at the auction rooms of Darling & Company, at 242 Fifth avenue.

Among the interesting articles which will be offered for sale to the highest bidder will be manuscripts of Mr. Wolf's many plays, a collection of other plays autographed by their author's, including some of Clyde Fitch's, a special built grand piano, an ivory and gold poker chip box, presented to Mr. Wolf by the members of the cast of "The Rainbow Girl," various other pieces of jewelry presented to the critic by his many friends, and the furnishings of his 87th street home.

"IRISH ROSE" OPENING

"Abie's Irish Rose," Oliver Morosco's new comedy by Anne Nichols, which opens at Stamford, on Friday night of this week, goes to Atlantic City on the Monday following for a week at the Globe, after which it will be brought into New York.

In the cast are, Marie Carroll, Mathilde Cottrelly, John Cope, Alfred H. White, Wallace Ford, Harry Bradley, Albert Phillips, and Dorothy Grau.

EXPOSITION AT GARDEN

The Masonic Fashion Exposition which will occupy the Madison Square Garden the week of May 8th will exhibit for the first time the 51-year-old horse, Clover, who is the property of Dr. Uriah Myers, of Cattiwissa, Penn.

HAWAIIAN NIGHTINGALE
WALTZ BEAUTIFUL

ABOUT YOU! AND YOU!!

Vivian Segal is headlining the vaudeville bill at Keith's, Cleveland, this week.

The Mosconi Brothers, are headlining the bill at the State Lake, Chicago, this week.

Rock and **Nadja,** have been booked by Abe I. Feinberg over the Sheedy Circuit.

Hilda Spong has joined Robert Edeson in William Hurlbut's new play, "On the Stairs."

Helene Davis, has been booked by Abe I. Feinberg for a return engagement over the Loew Circuit.

Marion Davies, is to be seen on the speaking stage early next season in a new comedy by Avery Hopwood.

Howard & Clark, Helen Coyne, and **Val & Ernie Stanton** appeared at the Brooklyn Academy of Music on Sunday night, this week.

Beulah Hayes, the prima donna is singing the leading roles in the musical comedy stock company at the Orpheum Theatre, Detroit.

Elsa Ryan is headlining the bill at B. F. Keith's 105th St. Theatre, Cleveland, this week. She is playing her sketch "Peg For Short."

Ruth Roye, Harriet Rempel, Grace Nelson, and **Eric Zardo,** were on the concert bill at the Majestic Theatre on Sunday of this week.

Abe I. Feinberg, was appointed stage manager by Marcus Loew, for the midnight performance held for the Motion Picture Popularity Contest at the Gaiety Theatre, last Saturday night. Many of Feinberg's acts appeared.

John Tiller, the London producer of dancing acts, whose Sixteen Sunshine Girls are with the "Good Morning Dearie" show and, London Palace Girls with Fred Stone's show will sail for the United States this week.

Van & Schenck, Peggy Wood & Co., May Wirth, Jack Donahue, Olsen & Johnson, McLaughlin & Evans, Lew & Paul Murdock, and **Julius Lenzberg Orchestra,** were in the B. F. Keith concert bill at the New Amsterdam Theatre on Sunday, last.

"KEMPY" COMING IN

"Kempy," a new comedy by J. C. Nugent and Elliott Nugent, will be produced in a short time by Richard G. Herndon. The cast is now being engaged. After a few weeks out of town the piece will be brought into New York.

JEWETT PLAYERS FOR CHICAGO

The Jewett Players, from the Copley Square Theatre, Boston, are going to Chicago and will open at the Playhouse on May 14th.

"MUSIC WEEK" IN PROGESS

Jazz music is expected to take a rest this week in New York while the nation-wide "Music Week" idea is in progress. It is a week to be devoted to "good" music and up to the present time it is being taken up with all seriousness. Nearly three thousand musical events have been initiated by a committee which has Otto H. Kahn for Honorary Chairman and C. M. Tremaine for chairman, and which includes many other well known names.

The "Y's" and the Sunday schools will take a prominent part in the effort to heave the town up to a higher musical mark. Last Sunday witnessed programs of choral singing by the Sunday school children and students of religious schools both in the Mall at Central Park and in the Long Meadow of Prospect Park. The United States Navy and United States Army bands also will perform for the public in both parks.

The black belt of Harlem, which probably needs the call to grace less than any other part of the town is doing its share enthusiastically under the direction of Miss Laura Sedgwick Collins, in a concert to be given in the church at 135th street and Seventh avenue. Two of the city's departments, the Fire and the Police departments, will give monster concerts in armories, making use of their own musical organizations.

The Society of Theatre Organists will show how, in their opinion, the incidental music for motion pictures may be improved by putting forward a typical program with actually appropriate music in the Wanamaker auditorium on Friday afternoon. The films selected are "Dr. Jekyll and Mr. Hyde," a scenic and a Sarg comedy.

"St. Matthew's Passion," with 225 singing, will be given by the Oratorio Society of New York, Albert Stoessel conducting, at City College next Thursday evening. Thursday afternoon and evening will see an inter-racial festival, the programs furnished by thirty organizations of the foreign born in New York, at the American Museum of Natural History.

An organ festival by the Catholic Guild of Organists at Wanamaker auditorium on Wednesday, a pageant in the Meadow of Central Park with the People's Music League for the chorales, divers' lectures, concerts and community sings at the Bowery, at the Seaman's Home, and at Salvation Army headquarters, will all aid to New York's musical appreciation.

The week will culminate on Saturday with presentation of prizes to high school children competing in orchestral harmonies at the Capitol Theatre at 10:30 a. m. The prize is a copy of "Grove's Dictionary of Music."

And then, having handsomely resopnded to the evangelical work, New York will feel that it has earned the right to go on undisturbed for another year in its sinful enjoyment of jazz, the blues and the victrola.

BERNARD WITH TRIANGLE

Al Bernard has signed with the Triangle Music Co. to write for them exclusively for one year. Jos. M. Davis left for Chicago to arrange for the big demonstration of Triangle numbers, at over 400 stations in that city, for week of May 8. "Hawaiian Nightingale" is their latest waltz publication.

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LETTER LIST

GENTLEMEN

Ali, Ambark
Beard, Billy
Benton, Perce R.
Bell, Johnnie
Churchill, Ben
Chipman, Wm. E.
Hoffman, Dave
Jackson, Bob
Jines, W. Henry
Lockhead, Mabel
McAnallan, Jos.
Nordstrom, Leroy
Opel, Harry
Ormonde, Harry
Retlaw, Bud
Stanley, Fred
Sharkey, Ronald
Squire, Jack
Tinney, Frank
Taylor, Mate G.
Udell, Chas.
White, Andrew
Weston, Teddy

LADIES

Adams, Helen
Bennett, Miss
Barnes, Dorothy
Bell, Bee
Bryan, Blanche
Barnett, Jewell
Carrington, Annette
Cheffins, Miss M. E.
Clarke, Margaret
De Rex, Billie
Fielder, Clara H.
Fox, Josephine
Hanscom, Frankie
Hudson, Vivian
Merrill, Miss A.
McDonald, Elsie
Mitchell, Bebe
Nelson, Nellie
Naldi, Flo
Vanderbilt, Virginia
Worth, Madlyn

OGDEN NEARS COMPLETION

The Ogden Theatre, now being erected on the west side of Ogden avenue near Washington Bridge, is rapidly nearing completion. The theatre will have a seating capacity of 1,800. The facade is of white terra cotta. The Ogden Amusement Corporation is the owner and builder of the project.

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